

Revised Edition

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

A collection of songs from the musical stage, categorized by voice type. The selections are presented in their authentic settings, excerpted from the original vocal scores.

Compiled and Edited by Richard Walters

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Mezzo-Soprano/Belter Volume 2

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Foreword

It is apparent to me that the most important and lasting body of performable American music for singers has come from the musical theatre and musical film. The classical tradition as it has been continued in the United States has produced few major composers who have written extensively for the voice, composing a relatively small body of sometimes profound and beautiful literature, but often relevant only to specialized audiences.

In pre-rock era popular traditions, the songs that were not written for the stage or film are largely inferior in quality to those written for Broadway and Hollywood (although there are plenty of exceptions to this general rule). Perhaps the reason is simply that the top talent was attracted and nurtured by those two venues, and inspired by the best performers. But it's also possible that writing for a character playing some sort of scene, no matter how thin the dramatic context (sometimes undetectable), has inherently produced better songs. Compare a Rodgers and Hart ballad from the 1930s (which are all from musicals) to just an average pop ballad from that time not from the stage or screen, if you can dig one up, and you might see what I mean. Popular music of the rock era, primarily performers writing dance music for themselves to record, is almost a completely different aesthetic, and is most often ungratifying for the average singer to present in a typical performance with piano accompaniment.

The five volumes that comprise the original edition of *The Singer's Musical Theatre Anthology*, released in 1986, contain many of the most famous songs for a voice type, as well as being peppered with some more unusual choices. Volume Two of the series allows a deeper investigation into the available literature. This revised edition (2000) adds some significant songs. I have attempted to include a wide range of music, appealing to many different tastes and musical and vocal needs. As in the first volumes, whenever possible the songs are presented in what is their most authentic setting, excerpted from the vocal score or piano/rehearsal score, in the key originally performed and with the original piano accompaniment arrangement (which is really a representation of the orchestra, of course, although Kurt Weill was practically the only Broadway composer to orchestrate his own shows). A student of this subject will notice that these accompaniments are quite a bit different from the standard sheet music arrangements that were published of many of these songs, where the melody is put into a simplified piano part and moved into a convenient and easy piano key, without much regard to vocal range.

In the mezzo-soprano/belter volumes, I have restricted the choices to songs for a belting range, although they don't necessarily need to be belted, and put any songs sung in what theatre people call "head voice" or "soprano voice" in the soprano volumes. Classically trained mezzo-sopranos will be comfortable with many of the songs in the soprano books.

The "original" keys are presented here, although that often means only the most comfortable key for the original performer. Transpositions for this music are perfectly acceptable. Some songs in these volumes might be successfully sung by any voice type. Classical singers and teachers using these books should remember that the soprano tessitura of this style of material, which often seems very low, was a deliberate aesthetic choice, aimed at clarity of diction, often done to avoid a cultured sound in a singing voice inappropriate to the desired character of the song and role, keeping what I term a Broadway ingenue range. Barbara Cook and Julie Andrews are famous examples of this kind of soprano, with singing concentrated in an expressive and strong middle voice.

Richard Walters, editor
May, 2000

ABOUT THE SHOWS

ALLEGRO

MUSIC: Richard Rodgers

LYRICS AND BOOK: Oscar Hammerstein II

DIRECTOR AND CHOREOGRAPHER: Agnes de Mille

OPENED: 10/10/47, New York; a run of 315 performances

The third Rodgers and Hammerstein Broadway musical, *Allegro* was their first with a story that had not been based on a previous source. It was a particularly ambitious undertaking, with a theme dealing with the corrupting effect of big institutions on the young and idealistic. The saga is told through the life of a doctor, Joseph Taylor Jr., from his birth in a small midwestern town to his 35th year. We follow Joe's progress as he grows up, goes to school, marries a local belle, joins the staff of a large Chicago hospital that panders to wealthy hypochondriacs, discovers that his wife is unfaithful, and, in the end, returns to his home town with his adoring nurse, Emily, to rededicate his life to healing the sick and helping the needy. The show's innovations included a Greek chorus to comment on the action both to the actors and the audience, and the use of multi-level performing areas with abstract sets. "The Gentleman Is a Dope" is sung by Emily about Joe near the end of the show, just before they declare their affection for one another.

ANYONE CAN WHISTLE

MUSIC AND LYRICS: Stephen Sondheim

BOOK: Arthur Laurents

DIRECTOR: Arthur Laurents

CHOREOGRAPHER: Herbert Ross

OPENED: 4/4/64, New York; a run of 9 performances

Something of a "cult" musical, *Anyone Can Whistle* is an allegorical satire about a corrupt mayor of a bankrupt town who comes up with a scheme to attract tourists: a fake miracle in which a stream of water appears to spout out of a solid rock. The town soon becomes a mecca for the gullible and the pious, but the hoax is exposed when the inmates of a mental institution called the Cookie Jar get mixed up with the pilgrims. Fay is the head nurse at the Cookie Jar, so inhibited that she can't whistle. She sings "There Won't Be Trumpets" about an expectant hero to rescue both her and the situation. The song was cut from the show while on the road and wasn't heard on Broadway. The New York run featured Angela Lansbury in her first Broadway musical, Lee Remick and Harry Guardino.

ANYTHING GOES

MUSIC AND LYRICS: Cole Porter

BOOK: Guy Bolton & P.G. Wodehouse, Howard Lindsay & Russel Crouse

DIRECTOR: Howard Lindsay

CHOREOGRAPHER: Robert Alton

OPENED: 11/21/34, New York; a run of 420 performances

Cole Porter's best score of the 1930s is a fun-filled story taking place on an ocean liner about a group of oddball characters, including a nightclub singer, an enamoured stow away, a debutante, and an underworld criminal disguised as a clergyman. Featuring a fresh, young Ethel Merman, the show was one of the biggest hits of its time, containing such hits as the title song, "You're the Top," "I Get a Kick Out of You," "Blow, Gabriel, Blow," and "All Through the Night." *Anything Goes* played Off Broadway in a 1962 production (239 performances), and enjoyed its biggest success in a 1987 Broadway revival starring Patti LuPone (804 performances). There is a 1936 filmed version, and another movie from 1956 with the title *Anything Goes*, but which bears little resemblance to the original. An excellent new recording, faithful to the 1934 original production, was released in the 1980s featuring Frederica Von Stade, Cris Groenendaal, and Kim Criswell.

BABES IN ARMS

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: Richard Rodgers and Lorenz Hart
DIRECTOR: Robert Sinclair
CHOREOGRAPHER: George Balanchine
OPENED: 4/14/37, New York; a run of 289 performances

With such songs as "I Wish I Were in Love Again," "Johnny One Note," "The Lady Is a Tramp," "My Funny Valentine," and "Where or When," *Babes in Arms* could claim more hits than any other Rodgers and Hart musical. In the high-spirited, youthful show, a group of teenagers, whose parents are out-of-work vaudevillians, stage a revue to keep from being sent to a work farm. Unfortunately, the show is a bomb. Later, when a transatlantic French flyer lands nearby, they are able to attract enough publicity to put on a successful show and build their own youth center. Because the sets were modest and the cast boasted no stellar names, producer Dwight Deere Wiman priced his tickets at a bargain \$3.85 top. In 1959 the plot of the show was revised, the characters names were changed, and the song list slightly altered. (There was never much plot anyway.) The 1939 movie version featured Judy Garland and Mickey Rooney.

BALLROOM

MUSIC: Billy Goldenberg
LYRICS: Alan and Marilyn Bergman
BOOK: Jerome Kass
DIRECTOR AND CHOREOGRAPHER: Michael Bennett

Ballroom, an extravagant Michael Bennett production, was one of the most expensive productions ever to reach Broadway, highly fanfared before its New York opening, then closed after a very brief run. The spirit of the show rode on the nostalgia wave of the 1970s. "Fifty Percent" was the show's standout song, and has become a standard of sorts in theatre circles.

BELLS ARE RINGING

MUSIC: Jule Styne
BOOK AND LYRICS: Betty Comden and Adolph Green
DIRECTOR: Jerome Robbins
CHOREOGRAPHERS: Jerome Robbins and Bob Fosse
OPENED: 11/29/56, New York; a run of 924 performances

Ever since appearing together in a nightclub revue, Betty Comden and Adolph Green had wanted to write a musical for their friend, Judy Holliday. The idea they eventually hit upon was to cast Miss Holliday as a meddlesome operator at a telephone answering service who gets involved with her clients' lives. She is in fact so helpful to one, a playwright in need of inspiration, that they meet, fall in love—though through it all she conceals her true identity—dance and sing in the subway, and entertain fellow New Yorkers in Central Park. At last she confesses that she's the operator, and they go off to loveland. "The Party's Over" is sung when she realizes she has to tell Jeff who she is, and she believes he'll dump her. A film version was made that is virtually the stage show on film, with Dean Martin playing opposite Miss Holliday.

CHESS

MUSIC: Benny Andersson and Bjorn Ulvaeus
LYRICS: Tim Rice
BOOK: Richard Nelson, based on an idea by Tim Rice
DIRECTOR: Trevor Nunn
CHOREOGRAPHER: Lynne Taylor-Corbett
OPENED: 4/28/88, New York; a run of 68 performances

There have been musicals about the cold war (*Leave It to Me!*, *Silk Stockings*), but Chess was the first to treat the conflict seriously, using an international chess match as a metaphor. The idea originated with Tim Rice who first tried to interest his former partner, Andrew Lloyd Webber, in the project. When that failed, he approached Andersson and Ulvaeus, writers and singers with the Swedish pop group ABBA. Like *Jesus Christ Superstar* and *Evita*, *Chess* originated as a successful record album before it became a stage production. Trevor Nunn took over directing the show when Michael Bennett withdrew because of illness. The London production was a high tech spectacle, rock opera type presentation. The libretto was revised for New York, and a different production approach was tried. "Someone Else's Story" was added for the Broadway run. The story is a romantic triangle with a Bobby Fischer type American chess champion, a Russian opponent who defects to the West, and the Hungarian born American woman who transfers her affections from the American to the Russian without bringing happiness to anyone. Though the show ran three years in London, it never made back its initial investment there. It lost \$6,000,000 in New York.

A CHORUS LINE

MUSIC: Marvin Hamlisch

LYRICS: Edward Kleban

BOOK: James Kirkwood and Nicholas Dante

DIRECTOR AND CHOREOGRAPHER: Michael Bennett

OPENED: 4/15/75, New York

Beginning with the deceptively simple premise of an audition for chorus dancers, *A Chorus Line* eventually proves to be an interesting examination of the dancer's thoughts and feelings, shown in monologues, dialogues, solo songs, and ensembles. Created as a workshop production in Joseph Papp's Public Theatre, the show, like *Company* and *Follies* before it, has no traditional plot, and has been widely imitated. *A Chorus Line* is the longest running production in Broadway history (exceeded only by the Off-Broadway institution, *The Fantasticks*), with a run of 15 years.

COMPANY

MUSIC AND LYRICS: Stephen Sondheim

BOOK: George Furth

DIRECTOR: Harold Prince

CHOREOGRAPHER: Michael Bennett

OPENED: 4/26/70, New York; a run of 706 performances

Company was the first of the Sondheim musicals to have been directed by Harold Prince, and more than any other musical reflects America in the 1970s. The show is a plotless evening about five affluent couples living in a Manhattan apartment building and their excessively protective feeling about a charming, but somewhat indifferent bachelor named Bobby. They want to fix him up and see him married. In the end he seems ready to take the plunge. The songs are often very sophisticated, expressing the ambivalent or caustic attitudes of fashionable New Yorkers.

EVITA

MUSIC: Andrew Lloyd Webber

LYRICS: Tim Rice

DIRECTOR: Harold Prince

CHOREOGRAPHER: Larry Fuller

OPENED: 6/23/78, London; a run of 2,900 performances. 9/25/79, New York; a run of 1,567 performances

Because of its great success in London, *Evita* was practically a pre-sold hit when it began its run on Broadway. Based on the events in the life of Argentina's strong-willed leader, Eva Peron, the musical—with Patti LuPone in the title role in New York—traced her rise from struggling actress to wife of dictator Juan Peron (Bob Gunton), and virtual co-ruler of the country. Part of the concept of the show is to have a slightly misplaced Che Guevara (played by Mandy Patinkin) as a narrator and conscience to the story of Eva's quick, greedy rise to power and her early death from cancer. "I'd Be Surprisingly Good for You" is what Eva sings to Peron just a minute after their first meeting.

FUNNY GIRL

MUSIC: Jule Styne

LYRICS: Bob Merrill

BOOK: Isabel Lennart

DIRECTORS: Garson Kanin and Jerome Robbins

CHOREOGRAPHER: Carol Haney

OPENED: 3/26/64, New York; a run of 1,348 performances

The funny girl of the title refers to Fanny Brice, one of Broadway's legendary clowns, and the story, told mostly in flashback, covers her discovery by impresario Florenz Ziegfeld, her triumphs in the Ziegfeld Follies, her stormy marriage to smooth-talking con man Nick Arnstein, and the breakup of the couple after Nick has served time for stock swindling. Film producer Ray Stark, Miss Brice's son-in-law, had long wanted to make a movie based on the Fanny Brice story, but the original screenplay convinced him that it should first be done on the stage. At one time or another Mary Martin, Carol Burnett, and Anne Bancroft were announced for the leading role, but the assignment went to 22-year-old Barbra Streisand, whose only other Broadway experience had been in a supporting part in *I Can Get It for You Wholesale*. However, Streisand, through performances in clubs and on television and recording had already begun her fast ascent to stardom, and she was hardly an unknown on the opening night of *Funny Girl*. The 1968 movie version, directed by William Wyler and Herbert Ross, was Miss Streisand's auspicious film debut.

GOOD NEWS

MUSIC: Ray Henderson
LYRICS: B. G. DeSylva and Lew Brown
BOOK: Laurence Schwab and B. G. DeSylva
DIRECTOR: Edgar MacGregor
CHOREOGRAPHER: Bobby Connolly
OPENED: 9/6/27, New York; a run of 557 performances

Good News inaugurated a series of bright and breezy DeSylva, Brown and Henderson musical comedies that captured the fast-paced spirit of America's flaming youth of the 1920s. In this collegiate caper, the setting is Tait College where the student body is composed of flappers and sheiks, and where the biggest issue is whether the school's football hero will be allowed to play in the big game against Colton despite his failing grade in astronomy. It's all silly, good-natured fun. There was an unsuccessful revival on Broadway in 1974 with Alice Faye and Gene Nelson. The MGM movie version of 1947 starred June Allyson, Peter Lawford and Mel Tormé.

GREASE

MUSIC, LYRICS AND BOOK: Jim Jacobs and Warren Casey
DIRECTOR: Tom Moore
CHOREOGRAPHER: Patricia Birch
OPENED: 2/14/72, New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s, *Grease* is the story of hip greaser Danny and his wholesome girl Sandy Dumbrowski; a loose plot that serves as an excuse for a light-hearted ride through the early rock 'n' roll of the 1950s. The show is currently the third longest running Broadway musical in history, after *A Chorus Line* and *Cats*. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing musical movies of all time.

GUYS AND DOLLS

MUSIC AND LYRICS: Frank Loesser
BOOK: Abe Burrows and Jo Swerling
DIRECTOR: George S. Kaufman
CHOREOGRAPHER: Michael Kidd
OPENED: 11/24/50, New York; a run of 1,200 performances

Populated by the hard-shelled but soft-centered characters who inhabit the world of writer Damon Runyon, this "Musical Fable of Broadway" tells the tale of how Miss Sarah Brown of the Save-a-Soul Mission saves the souls of assorted Times Square riff-raff while losing her heart to the smooth-talking gambler, Sky Masterson. A more comic romance involves Nathan Detroit, who runs the "oldest established permanent floating crap game in New York," and Miss Adelaide, the star of the Hot Box nightclub (where she sings "Take Back Your Mink"), to whom he has been engaged for fourteen years, which explains her famous song, "Adelaide's Lament."

Guys and Dolls played on Broadway for 239 performances with an all black cast in 1976. In 1992, an enormously successful revival opened in New York, and a new cast recording was made of the show, with Faith Prince as Miss Adelaide. The 1955 film version stars Frank Sinatra, Marlon Brando, Jean Simmons, and Vivian Blaine (the original Miss Adelaide).

GYPSY

MUSIC: Jule Styne

LYRICS: Stephen Sondheim

BOOK: Arthur Laurents

DIRECTOR AND CHOREOGRAPHER: Jerome Robbins

OPENED: 5/21/59, New York; a run of 702 performances

Written for Ethel Merman, who gave the performance of her career as Gypsy Rose Lee's ruthless, domineering mother, *Gypsy* is one of the great scores in the mature musical comedy tradition. The idea for the musical began with producer David Merrick, who needed to read only one chapter in Miss Lee's autobiography to convince him of its stage potential. Originally, Stephen Sondheim was to have supplied the music as well as the lyrics, but Miss Merman, who had just come from a lukewarm production on Broadway, wanted the more experienced Jule Styne. In the story, Mama Rose is determined to escape from her humdrum life by pushing the vaudeville career of her daughter June. After June runs away to get married, she focuses all her attention on her other daughter, the previously neglected Louise. After a few years Louise turns into celebrated burlesque stripper Gypsy Rose Lee, and Rose suffers a breakdown when she realizes that she is no longer needed in her daughter's career ("Rose's Turn").

Gypsy also enjoyed a successful London engagement in 1973 with Angela Lansbury as Rose. This production opened in New York the following year and ran for 120 performances. Another revival, celebrating the 30th anniversary of the musical, with Tyne Daley in the Merman role, played in New York beginning in 1989 for 477 performances. (A new cast recording was released). A 1962 film version starred, alas, not Merman but Rosalind Russell.

HOUSE OF FLOWERS

MUSIC: Harold Arlen

BOOK LYRICS: Truman Capote

DIRECTOR: Peter Brook

CHOREOGRAPHER: Herbert Ross

OPENED: 12/20/54, New York; a run of 165 performances

This "musical Mardi Gras" provided a showcase for the talents of Pearl Bailey as Madame Fleur, a Caribbean island madame whose "house of flowers" competed with the house of Madame Tango for the patronage of visiting sailors. Complications result when the girl Violet displays a preference for marrying her sweetheart to being sold to one of Fleur's wealthy clients. Capote wrote a short story based on his visits to the lively bordellos at Port-au-Prince, Haiti, which became the libretto for his only Broadway musical. Otilie, originally played by Diahann Carroll, is the innocent girl who leaves the temptations of bordello life.

I CAN GET IT FOR YOU WHOLESALE

MUSIC AND LYRICS: Harold Rome

BOOK: Jerome Weidman

DIRECTOR: Arthur Laurents

CHOREOGRAPHER: Herbert Ross

OPENED: 3/22/62, New York; a run of 300 performances

Harry Bogen, the leading character in the show, is an unscrupulous conniver who uses and misuses people on his way to the top. Based on Jerome Weidman's bestselling novel, which the author adapted for the stage, the musical helped two young actors on their way to the top: Elliott Gould, who played Harry, and Barbra Streisand as the comedic, underappreciated secretary, Miss Marmelstein, in a supporting role and her Broadway debut. Set in New York's garment district in the 1930s, Harry rises in the business world through some shady deals until he finally outsmarts himself. At the end, though, there is a hint of redemption when he gets a new job and his estranged sweetheart, Ruthie, comes back to him. In "Who Knows" Ruthie is obviously trying to nudge her relationship with Harry along a bit.

MAME

MUSIC AND LYRICS: Jerry Herman
BOOK: Jerome Lawrence and Robert E. Lee
DIRECTOR: Gene Sachs
CHOREOGRAPHER: Onna White
OPENED: 5/24/66, New York; a run of 1,508 performances

Ten years after premiering the comedy based on Patrick Dennis' fictional account of his free-wheeling *Auntie Mame*, playwrights Lawrence and Lee joined forces with Jerry Herman to transform their play into a hit musical. Angela Lansbury, after years of stage and screen performances, finally achieved her stardom in the title role. The show's big ballad, "If He Walked into My Life," is sung by Mame as she thinks that she's damaged her relationship with her now-grown nephew. A 1983 revival, also starring Miss Lansbury, had a brief run on Broadway. A film version, virtually the last old-fashioned musical movie made, was released in 1974, starring Lucille Ball and Robert Preston, and from the original cast, Bea Arthur. The non-musical film of the story, *Auntie Mame*, was released in 1957 and starred Rosalind Russell.

ME AND JULIET

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: George Abbott
CHOREOGRAPHER: Robert Alton
OPENED: 5/28/53, New York; a run of 358 performances

Me and Juliet was Rodgers and Hammerstein's valentine to show business, with its action — in *Kiss Me, Kate* fashion — taking place both backstage in a theatre and onstage during the performance of a play. Here the tale concerns a romance between a singer in the chorus and the assistant stage manager, whose newfound bliss is seriously threatened by the jealous electrician. A comic romantic subplot involves the stage manager and the principal dancer. "We Deserve Each Other" is from the play portion of the show, with contemporary Carmen and Don José characters.

MERRILY WE ROLL ALONG

MUSIC AND LYRICS: Stephen Sondheim
BOOK: George Furth
DIRECTOR: Harold Prince
CHOREOGRAPHER: Larry Fuller
OPENED: 11/16/81, New York; a run of 16 performances

Founded on the George S. Kaufman-Moss Hart play of the same name, *Merrily We Roll Along* is an innovative conception in that it tells its tale backwards—from the present when Franklin Shepard is a rich, famous, but morally compromised film producer and composer, to his idealistic youth when he graduated from high school. The story centers around the enduring and changing friendship between three people. The Broadway production was not a success, but the tuneful score has gained a following.

LES MISÉRABLES

MUSIC: Claude-Michel Schönberg
LYRICS: Herbert Kretzmer and Alain Boublil
ORIGINAL FRENCH TEXT: Alain Boublil and Jean-Marc Natel
DIRECTORS: Trevor Nunn and John Caird
CHOREOGRAPHER: Kate Flatt
OPENED: 9/80, Paris; an initial run of 3 months; 10/8/85, London; still running as of 6/1/93;
 3/12/87, New York; still running as of 6/1/93

Les Misérables lends a pop opera texture to the 1200 page Victor Hugo epic novel of social injustice and the plight of the downtrodden. The original Parisian version contained only a few songs, and many more were added when the show opened in London. Thus, most of the show's songs were originally written in English. The plot is too rich to capsuleize, but centers on Jean Valjean, who has gone to prison in previous years for stealing a loaf of bread, and takes place over several years in the first half of the 19th century. "I Dreamed a Dream" is sung by Fantine, ill and dying. Cosette, secretly in love with Marius, sings "On My Own."

THE MYSTERY OF EDWIN DROOD

MUSIC, LYRICS AND BOOK: Rupert Holmes
DIRECTOR: Wilford Leach
CHOREOGRAPHER: Graciela Daniele
OPENED: 12/2/85, New York; a run of 608 performances

Rupert Holmes' lifelong fascination with Charles Dickens' unfinished novel was the catalyst for the play. Since there were no clues as to Drood's murderer or even if a murder had been committed, Holmes decided to let the audience provide the show's ending by voting how it turns out. The writer's second major decision was to offer the musical as if it were being performed by an acting company at London's Music Hall Royale in 1873, complete with such conventions as a Chairman (George Rose) to comment on the action and a woman (Betty Buckley) to play the part of Edwin Drood. The show was notable for the appearance of jazz legend Cleo Laine as the eccentric and mysterious Princess Puffer. On November 13, 1986, in an attempt to attract more theatre-goers, the musical's title was changed to *Drood*.

NINE

MUSIC AND LYRICS: Maury Yeston
BOOK: Arthur Kopit, Mario Fratti
DIRECTOR: Tommy Tune
CHOREOGRAPHERS: Tommy Tune and Thommie Walsh
OPENED: 5/9/82, New York; a run of 732 performances

The influence of the director-choreographer was emphasized again with Tommy Tune's highly stylized, visually striking production of *Nine*, which, besides being a feast for the eyes is also one of the very few non-Sondheim Broadway scores to have true musical substance and merit from the 1970s and 1980s. The musical evolved from Yeston's fascination with Federico Fellini's semi-autobiographical 1963 film *8 1/2*. The story spotlights Guido Contini, a celebrated but tormented director in a mid-life crisis who has come to a Venetian spa for a rest, and his relationships with his wife, his mistress, his protégé, his producer, and his mother. Luisa, Guido's wife, sings about her unusual husband near the beginning of the show in "My Husband Makes Movies."

NO STRINGS

MUSIC AND LYRICS: Richard Rodgers
BOOK: Samuel Taylor
DIRECTOR & CHOREOGRAPHER: Joe Layton
OPENED: 3/15/62, New York; a run of 580 performances

Richard Rodgers' first musical after the death of his partner, Oscar Hammerstein II, and the only Broadway production in his long career for which the composer also served as his own lyricist. *No Strings* offered such innovations as hiding the orchestra backstage, featuring instrumentalists onstage to accompany the singers, having the principals and chorus move scenery and props in full view of the audience, and—to conform to the play's title—eliminating the orchestra's string section. The libretto is of a love affair between a fashion model (Diahann Carroll), and a former Pulitzer Prize-winning novelist, now a "Europe bum" (Richard Kiley). In the end, after enjoying the good life in Monte Carlo, Honfleur, Deauville, and St. Tropez, the writer, with no strings attached, returns home to the U.S. Though because of casting, the show was about an interracial romance, this was never commented on in the script. "The Sweetest Sounds" opens the show, sung as a kind of an overture to the evening.

OLIVER!

MUSIC, LYRICS AND BOOK: Lionel Bart
DIRECTOR: Peter Coe
OPENED: 6/30/60, London; a run of 2,618 performances; 1/6/63, New York; a run of 744 performances

Oliver! established Lionel Bart as Britain's outstanding musical theatre talent of the 1960s when the musical opened in London. Until overtaken by *Jesus Christ Superstar*, *Oliver!* set the record as the longest-running musical in British history. Based on Charles Dickens' novel about the orphan Oliver Twist and his adventures as one of Fagin's pickpocketing crew, *Oliver!* also had the longest run of any British musical presented in New York in the 1960s. The show was revived on Broadway in 1984. In 1968, it was made into an Academy Award-winning movie produced by Columbia. "As Long As He Needs Me" is Nancy's song about her rough and abusive man, Bill Sykes.

ON THE TOWN

MUSIC: Leonard Bernstein
BOOK AND LYRICS: Betty Comden and Adolph Green
DIRECTOR: George Abbott
CHOREOGRAPHER: Jerome Robbins
OPENED: 12/28/44, New York; a run of 463 performances

This major show was the Broadway debut of some very major talents: composer Leonard Bernstein, choreographer Jerome Robbins, and writers Betty Comden and Adolph Green. It was based on the Robbins-Bernstein ballet from the previous year, *Fancy Free*. The story is of three sailors on a 24 hour leave in New York City. They each meet a girl, of course. One of the boys, Chip, meets a cab driver named Hildy. They hit it off. Hildy brings Chip to her apartment, and is anxious to show off her relationship qualifications, and by the way, she can cook too. The 1949 film version largely replaced Bernstein's score.

ONCE UPON A MATTRESS

MUSIC: Mary Rodgers
LYRICS: Marshall Barer
BOOK: Jay Thompson, Dean Fuller and Marshall Barer
DIRECTOR: George Abbott
CHOREOGRAPHER: Joe Layton
OPENED: 5/11/59, New York; a run of 460 performances

Once Upon a Mattress was first created as a one act musical by Mary Rodgers (daughter of Richard Rodgers) and Marshall Barer at an adult summer camp. They expanded the work, based on the fairy tale "The Princess and the Pea," into a full evening's entertainment that is notable as the stage debut of Carol Burnett as Princess Winnifred. Queen Agravain has ruled that her son will only marry someone of royal blood. Winnifred spends a sleepless night, disturbed by one lone pea, planted by the queen, under a pile of mattresses. Actually, an accomplice had secretly stuffed the bed with an arsenal of uncomfortability. In "Shy" Princess Winnifred introduces herself.

PETER PAN

MUSIC: Mark Charlap, additional music by Jule Styne
LYRICS: Carolyn Leigh, additional lyrics by Betty Comden and Adolph Green
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: 10/20/54, New York; a run of 152 performances

Although many actresses have portrayed Peter Pan in almost as many productions, Mary Martin and this version of the story are perhaps the best known and loved. In spite of a modest run on Broadway, this production found a vast new audience through numerous television broadcasts. Peter Pan was first presented in New York in 1905 with Maude Adams as Peter, revived in 1924 with Marilyn Miller, who added two Jerome Kern songs to the show. In 1950 Jean Arthur played Peter to Boris Karloff's Captain Hook, with five songs by Leonard Bernstein. A 1979 revival of the 1954 musical ran 551 performances and starred Sandy Duncan.

PLAIN AND FANCY

MUSIC: Albert Hague
LYRICS: Arnold B. Horwitt
BOOK: Joseph Stein and Will Glickman
DIRECTOR: Morton Da Costa
CHOREOGRAPHER: Helen Tamiris
OPENED: 1/27/55, New York; a run of 461 performances

The setting of *Plain and Fancy* was Amish country in Pennsylvania, where two worldly New Yorkers (Richard Derr and Shirl Conway) have gone to sell a farm they had inherited—but not before they had a chance to meet the God-fearing people and appreciate their simple but unyielding way of living. The warm and atmospheric score was composed by Albert Hague, familiar to television viewers as the bearded music teacher in the series *Fame*.

THE SECRET GARDEN

MUSIC: Lucy Simon
LYRICS AND BOOK: Marsha Norman
DIRECTOR: Susan H. Schulman
CHOREOGRAPHER: Michael Lichtefeld
OPENED: 4/25/91, New York; 706 performances

Based on the novel by Frances Hodgson Burnett, the story is of an orphaned child, Mary Lennox, who is sent to live with her uncle Archibald in Yorkshire in the nineteenth century. He is absorbed in grief over the death of his young wife ten years earlier, and the house is gloomy and mysterious. Mary finds her dead aunt's "secret garden," passionately nurtures it to life, and Archie also comes back to life once he can let go of his grief. The song "Hold On" is sung by the warm and caring servant Martha, in her local Yorkshire accent, to the frightened and insecure Mary.

SHE LOVES ME

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joe Masteroff
DIRECTOR: Harold Prince
CHOREOGRAPHER: Carol Haney
OPENED: 4/23/63, New York; a run of 301 performances

The closely integrated, melody drenched score of *She Loves Me* is certainly one of the best ever written for a musical comedy. It was based on a Hungarian play, *Parfumerie*, by Miklos Laszlo, that had already been used as the basis for two films, *The Shop Around the Corner* and *In the Good Old Summertime* (with a change of locale to the U.S.) Set in the 1930s in what could only be Budapest, the tale is of the people who work in Maraczek's Parfumerie, principally the constantly quabbling sales clerk Amalia Balash (Barbara Cook) and the manager Georg Nowack (Daniel Massey). It is soon revealed that they are anonymous pen pals who agree to meet one night at the Café Imperiale, though neither knows the other's identity. Ilona is an illiterate clerk at the store, a comic but attractive recipient of the attention of men. Taking the advice of her friend, Amalia, she makes a trip to the library, and well...The musical is well represented on the original cast album, which on two disks preserves practically every note of the show's music.

SONG AND DANCE

MUSIC: Andrew Lloyd Webber
LYRICS: Don Black, Richard Maltby Jr.
ADAPTATION: Richard Maltby Jr.
DIRECTOR: Richard Maltby Jr.
CHOREOGRAPHER: Peter Martins
OPENED: 9/18/85, New York; a run of 474 performances

The "Dance" of the title originated in 1979 when Andrew Lloyd Webber composed a set of variations on Paganini's A minor Capriccio that seemed to him to be perfect for a ballet. The "Song" originated a year later with a one-woman television show, *Tell Me on a Sunday*, which consisted entirely of musical pieces. Two years after that both works were presented together in London as a full evening's entertainment, now connected with a bit of plot. In New York, this unconventional package won high praise for Bernadette Peters, whose task in Act I was to create, without dialogue or other actors, the character of a free-spirited English girl who has dalliances in America with four men.

SUNDAY IN THE PARK WITH GEORGE

MUSIC AND LYRICS: Stephen Sondheim
BOOK AND DIRECTION: James Lapine
OPENED: 5/2/84, New York; a run of 604 performances

The centerpiece of this ambitious show is George Seurat's great painting "A Sunday Afternoon on the Island of La Grande Jatte." It is an intimate and personal musical concerned with the creative process itself, its obsessions, consequences, and rewards. The piece received the Pulitzer Prize for drama in 1985. An adaptation of the Broadway production (starring Mandy Patinkin and Bernadette Peters) was made for television, and is available for purchase on videotape. "Everybody Loves Louis," sung by Dot after she and George have split up, is about her new beau, Louis, the baker.

THEY'RE PLAYING OUR SONG

MUSIC: Marvin Hamlisch

LYRICS: Carole Bayer Sager

BOOK: Neil Simon

DIRECTOR: Robert Moore

CHOREOGRAPHER: Patricia Birch

OPENED: 2/11/79, New York; a run of 1,082 performances

They're Playing Our Song was based in part on composer Marvin Hamlisch's often tempestuous romance with lyricist Carole Bayer Sager. In the quasi-drame à clef musical, Vernon Gersch, a wise-cracking neurotic song writer, and Sonia Walsk, a wise-cracking, neurotic lyric writer, try to have both a professional and personal relationship, despite constant interruptions caused by telephone calls from Sonia's former lover. To tell their story, the authors hit upon the notion of having only two real characters in the musical, though each has three singing alter egos, and their songs express how they feel about their work as well as about each other.

VICTOR/VICTORIA

MUSIC: Henry Mancini; additional musical material by Frank Wildhorn

LYRICS: Leslie Bricusse

BOOK: Blake Edwards

DIRECTOR: Blake Edwards

CHOREOGRAPHER: Rob Marshall

OPENED: 10/25/95, New York; a run of 734 performances

After a 35-year absence, Julie Andrews made her ballyhooed return to Broadway in this stage adaptation of her 1982 film musical, directed and co-written by her husband, Blake Edwards. Desperate for a job in Depression-era Paris, singer Victoria (Andrews) is persuaded by her friend, the aging self-described "drag queen" Toddy, to pose as a female impersonator named Victor—making her a woman pretending to be a man pretending to be a woman. (S)he's a smash, and attracts the attentions of a Chicago gangster who feels strangely attracted to "Victor." The gangster's randy girlfriend tries to rekindle his interest with the comically bawdy "Paris Makes Me Horny," running down a list of other cities and what they're good for—but always returning to the title refrain.

THERE WON'T BE TRUMPETS

from *Anyone Can Whistle*

Words and Music by
STEPHEN SONDHEIM

Furioso (♩ = 144)

FAY:

mf-p
Hns.
Str.
Pno.
R. H.

Those smug lit-tle men with their

smug lit-tle schemes, — They for - got one thing: —

Ob., Cl.
p

The play is - n't o - ver by a long shot yet! —

Obs., Cls.
(Str. cont.)
L. H.

There are he - roes in the world; Princ - es and

Fl., Bsn.

18

he - roes in the world, And one of them will

save us. Wait and see!

W. W. Fl., Bsn. Cls. Hns.

mf

Wait and

W. W., Acc. Hns.

see! There won't be

L. H.
Str., Acc., Hns., Trbs.
(+ Timp.)

f *mf*

trum - pets or bolts of fi - re To say he's com - ing.

No Ro - man can - dles, No an - gels'

W. W.
mf *p* Fl. Str., Acc.

choir, - No sound of dis - tant drum - ming.

Vib., Acc., Hns.
Str. *pp* *mf*

He may not be the cav - a - lier, Tall and

pp Str., Gtr. *cresc.*

54

— grace - ful, Fair and strong. Does - n't mat - ter

+ W. W.

poco a poco *mp*

just as long as he comes a - long! But

(Str. trem.)

+ W. W.

p subito

Marcia (*accel. poco ma non troppo*)

not with trum - pets or light - ning flash - es Or

Hns., Trbs.

Str., Acc.

shin - ing ar - mor. W. W., Xyl. 8va He may be

3

dar - ing, He may be dash - ing, Or may - be he's a

mf

farm - er. *mf* (♩ = 88) W. W. We can wait.

Pno., Gtr. Celli

What's an - oth - er day? He has lots of

cresc.

hills to climb, And a he-ro does - n't

W. W. + 8va Pno., Gtr.

mf (cresc.)

come till the nick of time! Don't

W. W., Acc.
L. H. Trbs., Str.
Cym. + Timp.

Brightly (♩ = 96)

look for trum-pets or whis-tles toot-ing to

W. W.
Acc.
Celli (Hns., Trb. after beats)
Bs.

guar - an - tee him! There

gva. 3

Hns., Trbs. 3

won't be trum - pets, but sure as shoot - ing, You'll

know him when you see him!

Faster (♩. = 88)

Don't know when, Don't know where, And I

Str.

Trb., Hns., + Cl., R. H.

cresc.

can't e - ven say that I care! All I know is, the

+ W. W.

poco a poco

(sempre cresc.)

min - ute you turn and he's sud - den - ly there,

W. W.
Str., Trbs., Phn.
+ Timp. roll
+ Hns.

f

Faster ($\text{♩} = 88$)

You won't need trum - pets! _____

Cls.
+ Hns., Trbs.
+ Cello
+ Hns.
+ sva W. W., Xyl.
fff
mf
p
ff 3

There are no trum - pets! _____

+ Xyl.
+ sva
p
ff 3

Who needs trum - pets? _____

ff
sfz

I GET A KICK OUT OF YOU

from *Anything Goes*

Words and Music by
COLE PORTER

Moderato

RENO:

My sto - ry is

p *pp*

This system contains the first three measures of the song. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note G4 in the second measure. The piano accompaniment features a continuous eighth-note arpeggiated figure in the right hand and a simple bass line in the left hand. Dynamics are marked *p* (piano) and *pp* (pianissimo).

much too sad to be told, But prac - tic - 'ly

This system contains measures 4 through 6. The vocal line has a triplet of eighth notes (G4, A4, B4) in measure 4, followed by a half note C5 in measure 5, and a quarter note G4, a quarter note A4, and a quarter note G4 in measure 6. The piano accompaniment continues with the same arpeggiated figure. A triplet of eighth notes is also present in the piano right hand in measure 6.

ev - 'ry-thing — leaves me to - tal - ly cold.

This system contains measures 7 through 9. The vocal line has a half note G4 in measure 7, followed by a quarter note A4, a quarter note B4, and a quarter note A4 in measure 8, and a half note G4 in measure 9. The piano accompaniment continues with the same arpeggiated figure. Triplet markings are present over the piano right hand in measures 8 and 9.

The on - ly ex - cep - tion I know is the

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a triplet of eighth notes: A4, B4, and C5. The piano accompaniment (grand staff) features a continuous eighth-note arpeggiated figure in the right hand and a simple bass line in the left hand.

case When I'm out on a qui - et spree

The second system of the musical score. The vocal line continues with a half note D5, followed by a triplet of eighth notes: E5, F5, and G5. The piano accompaniment continues with the same arpeggiated figure.

Fight - ing vain - ly the old en - nui, — And I sud - den - ly

The third system of the musical score. The vocal line features a triplet of eighth notes: G4, F4, and E4, followed by a half note D4. The piano accompaniment continues with the same arpeggiated figure.

turn and see — your fab - u - lous face.

The fourth system of the musical score. The vocal line begins with a half note D4, followed by a triplet of eighth notes: C4, B3, and A3. The piano accompaniment continues with the same arpeggiated figure.

Refrain

I get no kick from cham - pagne, _____

The first system of the musical score for the refrain. It features a vocal melody line with a treble clef and a piano accompaniment with grand staves. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur with a '3' indicates a triplet of eighth notes: G4, A4, and B4. This is followed by a half note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Mere al - co - hol does - n't thrill me at all, So

The second system of the musical score. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a slur with a '3' for a triplet of eighth notes: G4, A4, and B4. This is followed by a half note C5. The piano accompaniment continues with the same rhythmic pattern.

tell me why should it be true _____ That

The third system of the musical score. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a slur with a '3' for a triplet of eighth notes: G4, A4, and B4. This is followed by a half note C5. The piano accompaniment continues with the same rhythmic pattern.

I get a kick _____ out of you? _____

The fourth system of the musical score. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a slur with a '3' for a triplet of eighth notes: G4, A4, and B4. This is followed by a half note C5. The piano accompaniment continues with the same rhythmic pattern.

Some get a kick from co - caine.

The first system of the musical score. The vocal line (treble clef) has a triplet of eighth notes (G4, A4, B4) followed by a half note (C5) and a whole note (D5). The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

I'm sure that if I took ev - en one sniff That would

The second system of the musical score. The vocal line continues with a triplet of eighth notes (D5, E5, F#5) followed by a half note (G5) and a whole note (A5). The piano accompaniment maintains the same rhythmic pattern.

bore me ter - rif - ic - 'ly too, Yet I get a kick.

The third system of the musical score. The vocal line has a triplet of eighth notes (B4, C5, D5) followed by a half note (E5) and a whole note (F5). The piano accompaniment continues with the same rhythmic pattern.

— out of you. I get a kick ev' - ry

The fourth system of the musical score. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a half note (C5) and a whole note (D5). The piano accompaniment continues with the same rhythmic pattern. The system ends with a *mf* (mezzo-forte) dynamic marking.

time I see you're stand - ing there be - fore

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "time I see you're stand - ing there be - fore". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

p me. I get a kick tho' it's clear to me You

The second system continues the musical score. The vocal line begins with a piano (*p*) dynamic marking. The lyrics are "me. I get a kick tho' it's clear to me You". A triplet of eighth notes is marked with a "3" and a bracket over the notes "I get a". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a simple bass line in the left hand.

ob - vious - ly don't a - dore me. I get no

The third system of the musical score continues. The vocal line has the lyrics "ob - vious - ly don't a - dore me. I get no". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a simple bass line in the left hand.

kick in a plane. Fly - ing too high with some

The fourth system of the musical score continues. The vocal line has the lyrics "kick in a plane. Fly - ing too high with some". A triplet of eighth notes is marked with a "3" and a bracket over the notes "Fly - ing". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a simple bass line in the left hand.

guy in the sky Is my i - dea of noth - ing to

The first system of the musical score. The vocal line (treble clef) contains four measures of music, each with a triplet of eighth notes. The lyrics are "guy in the sky Is my i - dea of noth - ing to". The piano accompaniment (grand staff) consists of four measures. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line.

do, Yet I get a kick out of

ad lib.

colla voce

The second system of the musical score. The vocal line (treble clef) contains four measures. The first measure has a long note with a slur, followed by "do,". The second measure has a long note with a slur, followed by "Yet". The third measure has a triplet of eighth notes, followed by "I get a". The fourth measure has a long note with a slur, followed by "kick out of". The piano accompaniment (grand staff) consists of four measures. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The lyrics "do," and "Yet" are under the first two measures. The lyrics "I get a" are under the third measure. The lyrics "kick out of" are under the fourth measure. The tempo marking *ad lib.* is above the fourth measure. The tempo marking *colla voce* is below the fourth measure.

you.

p

The third system of the musical score. The vocal line (treble clef) contains four measures. The first measure has a long note with a slur, followed by "you.". The piano accompaniment (grand staff) consists of four measures. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a simple bass line. The tempo marking *p* is below the first measure.

f

The fourth system of the musical score. The piano accompaniment (grand staff) consists of four measures. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a simple bass line. The tempo marking *f* is below the third measure.

THE GENTLEMAN IS A DOPE

from *Allegro*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The music is in a waltz-like style with a steady bass line and arpeggiated chords in the right hand. The dynamic is marked *pp* (pianissimo).

EMILY

Vocal line for Emily, starting with a rest for two measures. The melody is in B-flat major, 4/4 time, with a waltz-like feel. The lyrics are: "The boss gets on my nerves, I've got a good mind to".

Vocal line for Emily, continuing the melody. The lyrics are: "quit. I've tak-en all I can, It's time to get up and".

Vocal line for Emily, concluding the phrase. The lyrics are: "git And move to an-oth-er job, Or may-be an-oth-er".

town! The gen - tle - man burns me up! The gen - tle - man gets me

rit

down. The

a tempo molto marcato

gen - tle - man is a dope — a man of man - y faults —

p

A clums - y Joe who would - n't know a rhum - ba from a

waltz. The gen - tle - man is a dope — and

not my cup of tea — Why do I get in a dith - er? He

does - n't be - long — to me! The

gen - tle - man is - n't bright — he does - n't know the score: —

A musical score for a song. The top staff is a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. The lyrics are: "A cake will come, he'll take a crumb and nev-er ask for". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a series of chords and arpeggiated figures, primarily in the bass clef, with some chords in the treble clef. The key signature and time signature are consistent with the top staff.

more. The gen - tle - man's eyes are blue, — But lit - tle do they see —

Why am I beat-ing my brains out? He does - n't be - long—

to me! He's some - bod - y

else - 's prob - lem, _____ She's wel - come

to the guy! _____ She'll nev - er

un - der - stand _____ him _____ half as well

as I. _____ The gen-tle-man is a dope_

meno mosso

He is - n't ver - y smart — He's just a lug, you'd

like to hug and hold a - gainst your heart. The gen-tle-man does - n't know —

R.H. How hap-py he could be — *L.H.* Look at me! Cry-ing my

eyes out, As if he be - longed to me! — He'll

espr.

nev - er be - long to me.

rit *f marcato a tempo*

EMILY: (spoken) Taxi! (sung)

The gen-tle-man is a dope —

mp

(spoken) Taxi! (sung)

The gen-tle-man is a dope. —

(spoken) Oh, hell, I'll walk!

ff *f*

I WISH I WERE IN LOVE AGAIN

35

from *Babes in Arms*

Lyrics by LORENZ HART
Music by RICHARD RODGERS

Moderato **TERRY:**

The sleep-less nights, The dai-ly fights, The

quick to-bog-gan when you reach the heights, I miss the kiss-es and I miss the bites. I

wish I were in love a-gain! The bro-ken dates, The end-less waits, The

This is a duet in the show.

love - ly lov - ing and the hate - ful hates, The con - ver - sa - tion with the fly - ing plates, I

wish I were in love a-gain! No_ more pain, No_ more

strain, Now_ I'm sane but_ I would rath - er be ga - ga!_ The

pulled out fur of cat and cur, The fine mis - mat - ing of a him and her, I've

With freedom

learned my les - son, but I wish I were in love a - gain.

ad lib.

You don't know that I felt good_ when we up and part - ed._ You don't know I

knocked on wood,_ glad-ly bro-ken heart - ed._ Wor-ry-ing is through, I sleep all night _

Ap-pe-tite and health re - stored. You don't know how much I'm bored!

a tempo

(Tempo primo)

The fur - tive sigh, The black-ened eye, The words "T'll love you till the

day I die," The self de - cep - tion that be - lieves the lie, I wish I were in

love a - gain! When love con - geals it soon re - veals the faint a - ro - ma of per -

form - ing seals, The dou - ble cross - ing of a pair of heels, I wish I were in

love a-gain! No _ more care, No _ des - pair,

I'm _ all there now, _ But I'd rath - er be punch drunk!_ Be -

lieve me, sir, I much pre - fer the clas - sic bat - tle of a him and her, I

don't like qui - et and I wish I were in love a - gain!

JOHNNY ONE NOTE

from *Babes in Arms*

Words by LORENZ HART
Music by RICHARD RODGERS

Brightly

BUNNY:

The first system of the musical score. It features a vocal line for 'BUNNY' and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a rest, followed by the lyrics 'John - ny could on - ly'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and transitions to piano (*p*) for the vocal entry. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

The second system of the musical score. The vocal line continues with the lyrics 'sing one note And the note he sang was this:'. The piano accompaniment continues with the same harmonic structure, maintaining the piano (*p*) dynamic.

The third system of the musical score. The vocal line features a long note with the lyrics 'Ah - h - h - h!'. The piano accompaniment includes a flute (Fl.) part with a melodic line in the right hand and a bass line in the left hand. The piano part continues with the same harmonic structure.

The fourth system of the musical score. The vocal line continues with the lyrics 'Poor John - ny one note_ Sang out_ with gus - to_ And'. The piano accompaniment includes a clarinet and violin (Cls., Vln.) part with a melodic line in the right hand and a bass line in the left hand. The piano part continues with the same harmonic structure.

just o - ver - lord - ed - the place.

(Br.) (Fl.)

mf

Poor John - ny one note - Yelled wil - ly nil - ly un -

til he - was blue in - the face, For

(W.W.)

hold - ing one note was his ace. Could - n't hear the

(W.W.)

brass, _____ Could-n't hear the drum. _____ He was in a

(Br.)

(Dr.) *3 3 3*

class _____ by him-self, by gum! _____

Poor John - ny one note _____ Got in _____ A - i - da, _____ In -

(W.W.)

(*smile*)

mp

deed a _____ great chance to _____ be brave. _____

He took his one note, - Howled like the north wind, - Brought

(W.W.) *3* *3* *3* *tr* (Br.)

forth wind that made crit - ics rave, _____ While

(sempre trill)

Ver - di - turned 'round in - his grave. _____ Could-n't hear the

(Cls.) (Br., W.W.) *3* *3*

flute _____ Or the big trom - bone. _____ Ev - 'ry-one was

(Tpt.) (Fl.) etc. (Trb.)

mute, John - ny stood a - lone.

f

Cats and dogs stopped yap - ping, Li - ons in the

(w.w.)

p

zoo all - were jeal - ous - at John - ny's - big

trill. Thun - der claps

(w.w.)

mf

w.w.

stopped clap - ping, Traf - fic ceased its roar And_ they

tell us_ Ni - a - gra_ stood still! He stopped the

train whis - tles, boat whis - tles, steam whis - tles, cop whis - tles,
(W.W. quasi train whistle)

p (Trb.)

All whis - tles bowed to_ his skill. _____

(Br.) (Vln.)

Sing, John - ny one note, — Sing out — with

(W. W.) (simile)

gus - to, — And just o - ver - whelm all — the crowd.

(W. W.) (Br.)

Ah! —

(W. W. unis.) *f* (Br. simile)

So sing, John - ny one note, out

mf (Cls.)

loud! Sing, John - ny one note!

(Br., W. W.)

f *mf*

Sing, John - ny one note, out

f

loud!

sfz

FIFTY PERCENT'

from *Ballroom*

Lyrics by ALAN and MARILYN BERGMAN
Music by BILLY GOLDENBERG

Moderately

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment is in G major, 4/4 time, and begins with a half note G2, followed by a quarter note A2, and then a half note B2. The second system continues the vocal line with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment continues with a half note G2, followed by a quarter note A2, and then a half note B2. The score is written for a voice and piano, with a key signature of one sharp (F#) and a time signature of 4/4.

The musical score is for the song "The Iron Shirt" by The Beatles. It is written for voice and piano. The key signature is B-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into two systems, each containing a vocal line and a piano accompaniment line. The piano part features a prominent triplet pattern in the right hand, often moving up and down the scale. The vocal line includes the lyrics: "I don't i - ron his shirts." and "I don't sew on his but - tons." The score includes chord symbols: Gb6/Ab, Dbmaj7, Gb/Db, and Dbmaj7. The piano part starts with a mezzo-piano (mp) dynamic marking. The score is presented in a clean, professional layout with clear notation and lyrics.

Gb/Db Dbmaj7 Db6 Db Cb/Db Db7
 I don't know all the jokes he tells _____ or the songs he hums. Though I may

G♭maj7 A♭/G♭ Fm7 B♭m7 E♭m7
 hold him all through the night, he may not be here

when the morn - ing comes. I don't pick out his ties

Chords: Gb/Ab, Db, Cb (triple), Dbmaj7 (triple)

or ex - pect his to - mor - rows, but I feel when he's in my arms he's

Chords: Gb/Db (triple), Dbmaj7 (triple), Gb/Db (triple), Dbmaj7 (triple)

where he wants to be. We have no mem'ries, bit-ter-sweet with

Chords: Db6, Db, Cb/Db, Db7, Gbmaj7, Ab/Gb

time, and I doubt if he'll spend New Year's Eve with me.

Chords: Fm7, Bbm7 (triple), Ebm7 (triple), Gb/Ab, Db

C \flat /D \flat 3 G \flat maj7 G \flat m6 3 Fm7 B \flat m7 3
 I don't share his name. I don't share his ring. There's no piece of

E \flat m7 G \flat /A \flat D \flat maj7 B \flat 7 G \flat
 pa - per say - ing that he's mine. But he says he loves me

G \flat m6 Fm7 B \flat m7 E \flat m7 A \flat 13-9 F
 and I be-lieve it's true. Does-n't that make some-one be - long to you?

G \flat /A \flat D \flat maj7 G \flat /D \flat 3 D \flat maj7
 So I don't share his name. So I don't wear his ring.

$G\flat/D\flat$ $D\flat\text{maj}7$ $D\flat6$ $D\flat$ $C\flat/D\flat$

So there's no piece of pa - per say - ing that he's mine.

$D\flat9$ $D\flat7-9$ $G\flat\text{maj}7$ $G\flat m6$ $D\flat/F$

So we don't have the mem - 'ries. I have e - nough mem - 'ries.

$B\flat m7$ $E\flat m7$ $B\flat/A\flat$

I've washed e - nough morn - ings, I've dried e - nough eve - nings, I've had e - nough

$D\flat/F$ $C/B\flat$

birth - days to know what I want! Life is an - y - one's

f

Eb maj7 Ab/Eb Eb maj7 Ab/Eb

guess. It's a con-stant sur-prise. Though you don't plan to

Eb maj7 Eb6 Eb Db/Eb Eb7

fall in love, _____ when you fall you fall. I'd rath-er have

Ab Cb/Db Eb add9/G C7#9 Fm7

fif-ty per-cent of him, or an-y per-cent of him, than all of

Cbm/Bb Bbm7 Eb Ab7 Eb

an-y-bod-y else at all!

ff

THE PARTY'S OVER

from *Bells Are Ringing*

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Slow *rubato*

He's in love with Mel - i - sande Scott, A

girl who does - n't ex - ist. He's in love with some-one you're not, and

so, re-mem-ber, it was nev - er you he kissed. The par - ty's

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o - ver. It's time to call it a day. No mat - ter

how you pre-tend, you knew it would end this way. It's time to wind up

the mas-quer - ade. Just make your mind up the pi - per

must be paid. The par - ty's o - ver, The can - dles flick - er and dim.

poco rit. *a tempo* *p*

— You danced and dreamed through the night; It seemed to be right, just be - ing with him. —

cresc.

— Now you must wake up; All dreams must end. —

mf

— Take off your make-up. The par - ty's o - ver; It's all

pp subito

o - ver, my friend.

pp

LONG BEFORE I KNEW YOU

from *Bells Are Ringing*

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by JULE STYNE

Moderately

Dear-est, _ dear-est, _ One thing I know:

L.H.

p

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics 'Dear-est, _ dear-est, _ One thing I know:' are written below the vocal line. The piano part features a series of chords and arpeggiated figures, with a dynamic marking of *p* (piano) and a label 'L.H.' (Left Hand) pointing to the bass line.

Ev-'ry-thing I feel for you start-ed man-y a-ges a - go.

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics 'Ev-'ry-thing I feel for you start-ed man-y a-ges a - go.' The piano accompaniment continues with similar harmonic patterns.

Long be-fore I knew you, _ Long be-fore I met you, _

pp

L.H.

This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics 'Long be-fore I knew you, _ Long be-fore I met you, _'. The piano accompaniment features a series of chords and arpeggiated figures, with a dynamic marking of *pp* (pianissimo) and a label 'L.H.' (Left Hand) pointing to the bass line.

*In the show Ella sings portions of this song, but never the entire number.

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I was sure I'd find you _____ Some day, some - how. _____

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#). The time signature is 4/4. The lyrics are: "I was sure I'd find you _____ Some day, some - how. _____".

I pic - tured some - one who'd walk and talk and smile as you do, Who'd

The second system of the musical score. The vocal line continues with the lyrics: "I pic - tured some - one who'd walk and talk and smile as you do, Who'd". The piano accompaniment continues with the same key signature and time signature.

make me feel as you do right now. _____ All that was

The third system of the musical score. The vocal line continues with the lyrics: "make me feel as you do right now. _____ All that was". The piano accompaniment continues with the same key signature and time signature.

long be-fore I held you, _____ Long be-fore I kissed you, _____

The fourth system of the musical score. The vocal line continues with the lyrics: "long be-fore I held you, _____ Long be-fore I kissed you, _____". The piano accompaniment continues with the same key signature and time signature.

Long be - fore I touched you and felt this glow.

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The lyrics are "Long be - fore I touched you and felt this glow." The piano part features a series of chords and a melodic line in the right hand, with a more active bass line in the left hand.

But now you real - ly are here and

The second system of the musical score. The vocal line continues with the lyrics "But now you real - ly are here and". The piano accompaniment continues with a similar harmonic structure, featuring chords and a melodic line in the right hand, and a more active bass line in the left hand.

now at last I know That long be - fore I knew you, —

The third system of the musical score. The vocal line continues with the lyrics "now at last I know That long be - fore I knew you, —". The piano accompaniment continues with a similar harmonic structure, featuring chords and a melodic line in the right hand, and a more active bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

I loved you so.

The fourth system of the musical score. The vocal line concludes with the lyrics "I loved you so." The piano accompaniment concludes with a series of chords and a melodic line in the right hand, and a more active bass line in the left hand. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present in the piano part.

SOMEONE ELSE'S STORY

from *Chess*

Words and Music by
BENNY ANDERSSON, TIM RICE
and BJORN ULVAEUS

Slow 8 - Beat Ballad

G \flat **FLORENCE:**

Long a - go _____ in

C \flat **D \flat sus** **D \flat** **G \flat** **E \flat m(sus)** **E \flat m** **C \flat** **G \flat /B \flat** **A \flat m** **D \flat**

some-one el - se's life - time, some-one with my name _____ who looked a lot like me

G \flat **D \flat** **C \flat** **D \flat sus** **D \flat** **G \flat** **E \flat m9sus** **E \flat m**

came to know _____ a man and made a pro - mise. He on - ly had to say and

$G\flat/D\flat$ $A\flat 7/C$ $D\flat$ $D\flat/F$ $G\flat$ $G\flat/B\flat$ $G\flat 7/B\flat$ $C\flat$

that's where she would be. Late-ly al-though her feel-ings run just as deep, the

$E\flat m$ $E\flat m/D\flat$ $A\flat/C$ $G\flat/D\flat$

pro-mise she made has grown im - pos - si - ble to keep, and yet I

$C\flat/E\flat$ $D\flat/F$ $G\flat/B\flat$ $C\flat$ $D\flat sus$ $D\flat$ $G\flat$

wish it was-n't so. Will he miss me if I go?

$C\flat$ $D\flat$ $G\flat$ $C\flat$ $D\flat sus$ $D\flat$

In a way it's some-one el-se's stor - y.

$G\flat$ $E\flat m$ sus $E\flat m$ $C\flat$ $G\flat/B\flat$ $A\flat m$ $D\flat$ $G\flat$ $D\flat$
 I don't see my-self _____ as tak - ing part - at all. - Yes-ter-day _____ a

$C\flat$ $D\flat$ sus $D\flat$ $G\flat$ $E\flat m$ sus $E\flat m$ $G\flat/D\flat$ $A\flat/C$ $D\flat$
 girl that I was fond of fin - al - ly could see the writ-ing on the wall.

$D\flat/F$ $G\flat$ $G\flat/B\flat$ $C\flat$ $E\flat m$ $E\flat m/D\flat$
 Sad - ly she re - al-ized she'd left him be-hind, - and sad-der than that she knew she

$A\flat/C$ $G\flat/D\flat$ $C\flat/E\flat$ $D\flat$ sus F $G\flat/B\flat$
 would-n't ev - en mind, and though there's no-thing left to say,

Chords: C \flat D \flat sus D \flat G \flat D Bm

Lyrics: would he lis - ten if _ I stay? _ All ver - y well to say you

Chords: G \flat C \flat G \flat /B \flat B \flat m F/A A \flat m D \flat sus4 D \flat

Lyrics: fool it's now or nev - er. I could be choos - ing no choi - ces what - so - ev - er.

Chords: G C/E D7sus D7 G Em6 Em

Lyrics: I could be _ in some - one el - se's stor - y, in some - one el - se's life _ and he.

Chords: C G/B Am7 D G C Dsus D

Lyrics: _ could be in mine. _ I don't see _ a rea - son to be lone - ly.

G Em(sus) Em G/D D D/F# G

I should take my chances further down the line. And if that girl I knew should

F/A G7 C Em Em/D A7/C#

ask my advice, oh, I wouldn't hesitate. She needn't ask me

G C/E Dsus/F# G/B C D7sus D7 *poco dim. e rit.*

twice, _____ Go now! I'd tell her that for free. Trouble is _____ the girl _____ is me.

G Em C D7sus D7 G *molto dim. e rit.*

_____ The story is the girl is me. _____

WHAT I DID FOR LOVE

from *A Chorus Line*

Lyrics by EDWARD KLEBAN
Music by MARVIN HAMLISCH

Slowly

DIANA:

The first system of the musical score is for the song 'What I Did for Love'. It is marked 'Slowly' and features a vocal line for Diana. The vocal line begins with a whole rest for four measures, followed by the lyrics 'Kiss to-day good-'. The piano accompaniment consists of a series of chords in the right hand and single notes in the left hand, all in a slow, sustained manner. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Tempo - Easy Rock

The second system of the musical score is marked 'Tempo - Easy Rock'. It features a vocal line with the lyrics 'bye, the sweet-ness and the sor-row. Wish me luck, the'. The piano accompaniment is more active, with a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols are provided for the piano accompaniment: A-flat add9, A-flat, C minor 7/F, F7(b9), B-flat minor 7, and D-flat minor 6. The key signature remains three flats and the time signature is common time.

The third system of the musical score continues the 'Tempo - Easy Rock' section. The vocal line has the lyrics 'same to you, but I can't re-'. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols are provided: A-flat, E-flat/G, and F minor 6. The key signature remains three flats and the time signature is common time.

gret what I did for love, — what I did for love. —

$D\flat m6/9(maj7)$ $D\flat m/C\flat$ $D\flat m/B\flat$ $E\flat 7$

Tempo

Look, my eyes are dry. — The gift was ours to

ritard
 $E\flat 9/6$ $E\flat 9$ $A\flat(add 9)$ $Cm7/F$ $F7(\flat 9)$

bor - row. — It's as if — we al - ways

$B\flat m7$ $D\flat m6$ $A\flat(add 9)$ $E\flat/G$

knew, — and I won't for-get — what I did for love, —

$Fm6$ $D\flat m6/9(maj7)$ $D\flat m/C\flat$

what I did for love.

Dbm/Bb Eb Eb/Db Cm7 Eb7

8 8

Gone, love is nev - er gone.

Fm Fm/Eb Dbmaj7 C7(b9) Fm Fm/Eb

As we trav - el on, love's what we'll re -

Fm/D Abm6/G G7(b9) C(add 9) C6 Cm7/F F7(b9)

mem - ber. Kiss to - day good -

Dbm/Bb Eb9

bye, _____ and point me t'ward to - mor - row. _____

Ab(no 7) Ab F7sus 4 F7 Bbm7

We did what we had to do. _____

Dbm Ab Eb/G Fm Ab/Eb

_____ Won't for-get, _____ can't re-gret _____ what I did for

Dm7(b5) Ab/C Bb9sus Bb9 Db Ab/C Bbm Bbm/Eb Eb7

love. _____ What I did for love. _____ What I did for

Ab Ab/Gb Ab/Fb Ab Ab/Gb Ab/Fb

love. Love is nev-er gone. As we trav-el

mp

Fm Fm/Eb D \flat maj7 C7(\flat 9) Fm Fm/Eb Fm/D A \flat m6/G G7(\flat 9)

on, love's what we'll re-mem - ber. Kiss to-day good -

C(add9) C6 Cm7/F F7(\flat 9) D \flat m6/B \flat E \flat 7/B \flat E \flat 9

bye, and point me t'ward to - mor - row.

f

Bmaj9 B6 D \sharp m7/G \sharp G \sharp 7(\flat 9) C \sharp m7

We did what we had to

Em6 Bmaj9 D \sharp m7/A \sharp

Optional cut to **

do. _____ Won't for-get, — can't re-gret — what I

G#m G#m/F# G#m/E# G#m/C# Emaj7 B/D#

8va bassa -----

**

molto rall. e dim. (softly)

did for love. _____ Won't for-get,

Emaj7/C# A#m7/D# D#7(b9) G#m G#m/F# G#m/E#

molto rall. e dim.

8va bassa -----

can't re-gret, what I did for

8va ----- 8va ----- 8va -----

Emaj7 *pp* B/D# *mf* C#m9 *mp* F#7(b9)

love. _____

L.H.

ANOTHER HUNDRED PEOPLE

from *Company*

Music and Lyrics by
STEPHEN SONDHEIM

Allegretto (♩ = 112)
(dolce e leggiero)

An - oth-er hun-dred peo-ple just got off of the train_ and came up through the ground_ while an -

oth-er hun-dred peo-ple just got off of the bus_ and are look - ing a - round_ at an -

oth-er hun-dred peo-ple who got off of the plane_ and are look - ing at us_ who got

off of the train — and the plane and the bus — may - be yes-ter - day. —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, and the piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are "off of the train — and the plane and the bus — may - be yes-ter - day. —". The music is in a key with one sharp (F#) and a 4/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

— It's a ci - ty of strang - ers. —

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "— It's a ci - ty of strang - ers. —". The musical notation and instrumentation remain consistent with the first system.

Some come to work, some — to play. — A ci - ty of strang - ers, —

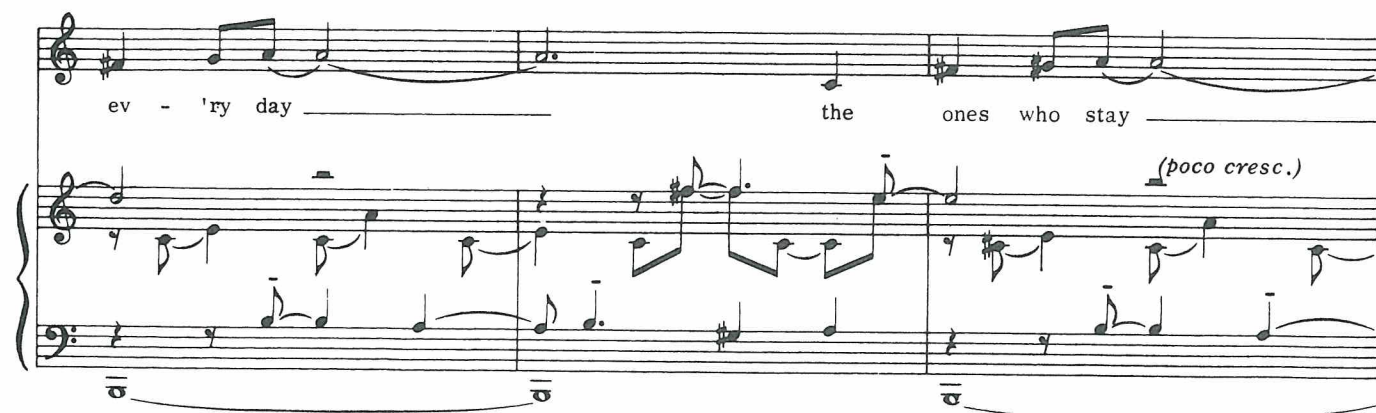
The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "Some come to work, some — to play. — A ci - ty of strang - ers, —". The musical notation and instrumentation remain consistent with the previous systems.

— Some come to stare, some — to stay. — And

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "— Some come to stare, some — to stay. — And". The musical notation and instrumentation remain consistent with the previous systems.

ev - 'ry day _____ the ones who stay _____

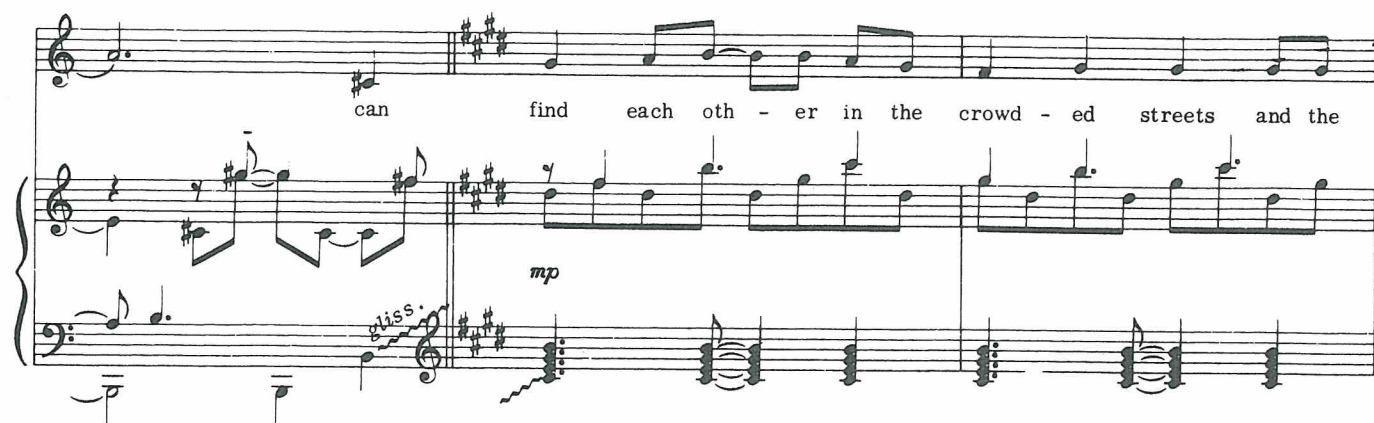
(poco cresc.)



can find each oth - er in the crowd - ed streets and the

mp

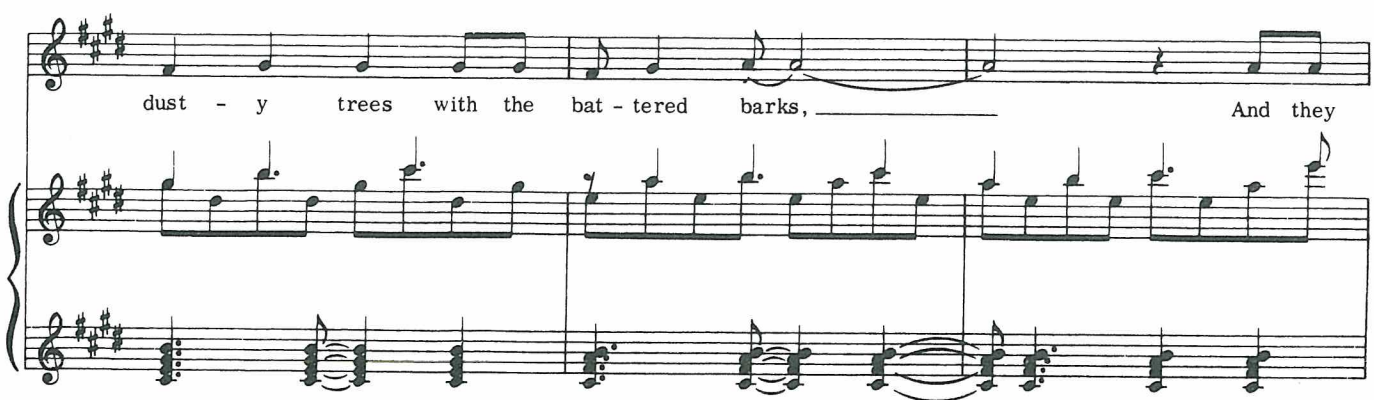
gliss.



guard - ed parks, _____ By the rust - y foun - tains and the



dust - y trees with the bat - tered barks, _____ And they



walk to - geth - er past the post - ered walls with the crude re - marks.

And they

cresc.

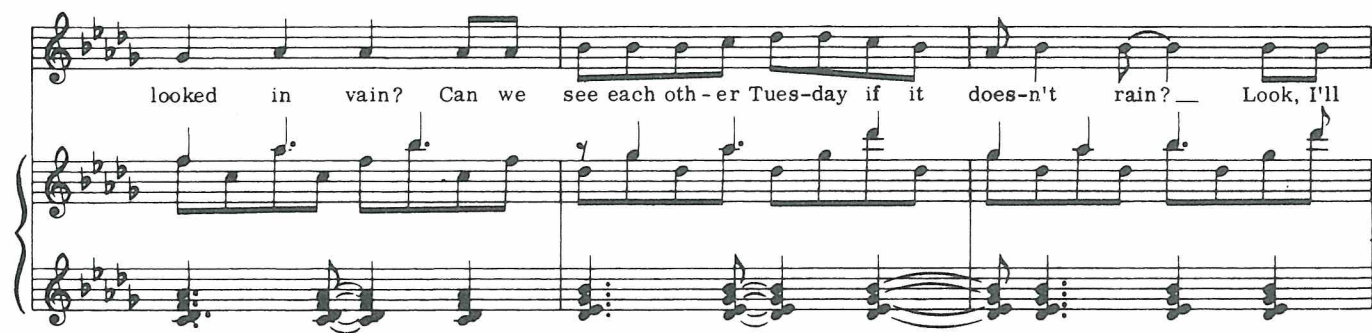
meet at par - ties through the friends of friends who they nev - er know.

mf

Will you pick me up — or do I meet you there — or shall we

let it go? Did you get my mes - sage 'cause I

looked in vain? Can we see each oth-er Tues-day if it does-n't rain? — Look, I'll



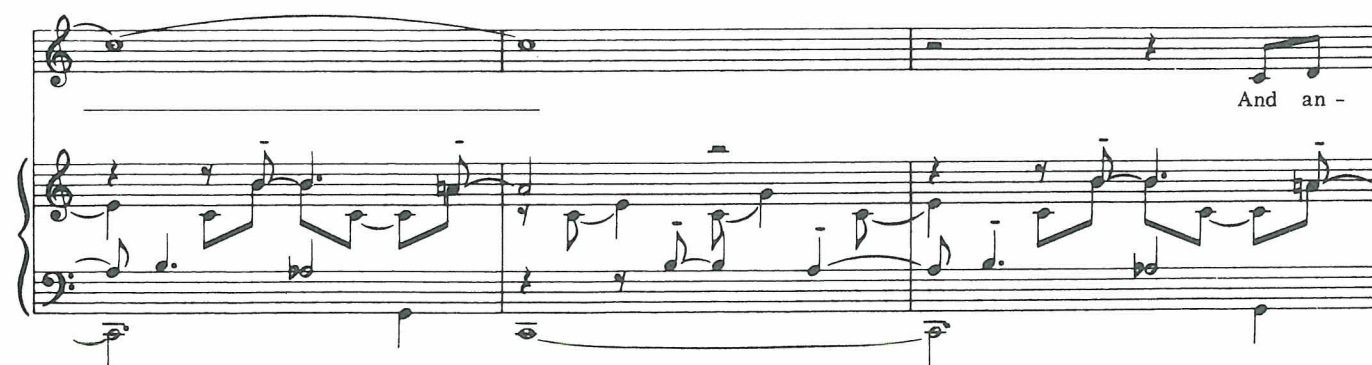
call you in the morn-ing or my ser-vice will ex-plain.

poco cresc.

(dim.)



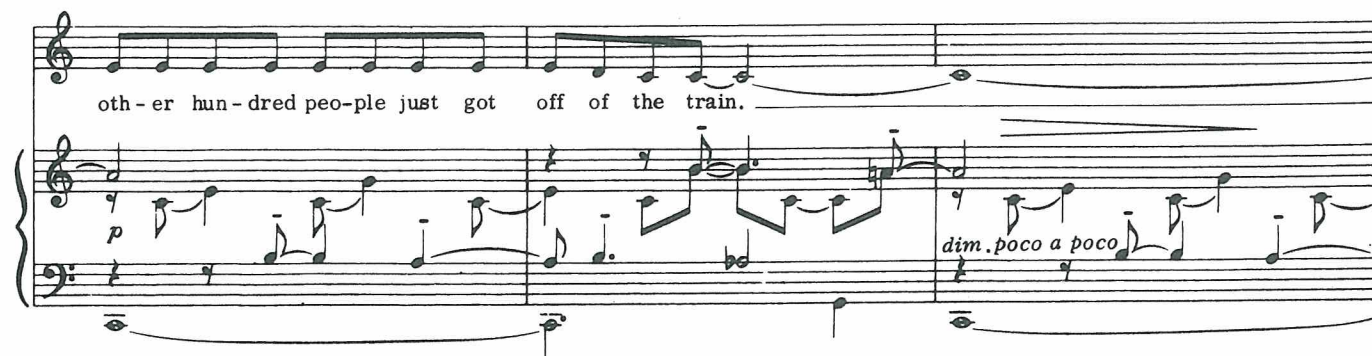
And an -



oth-er hun-dred peo-ple just got off of the train.

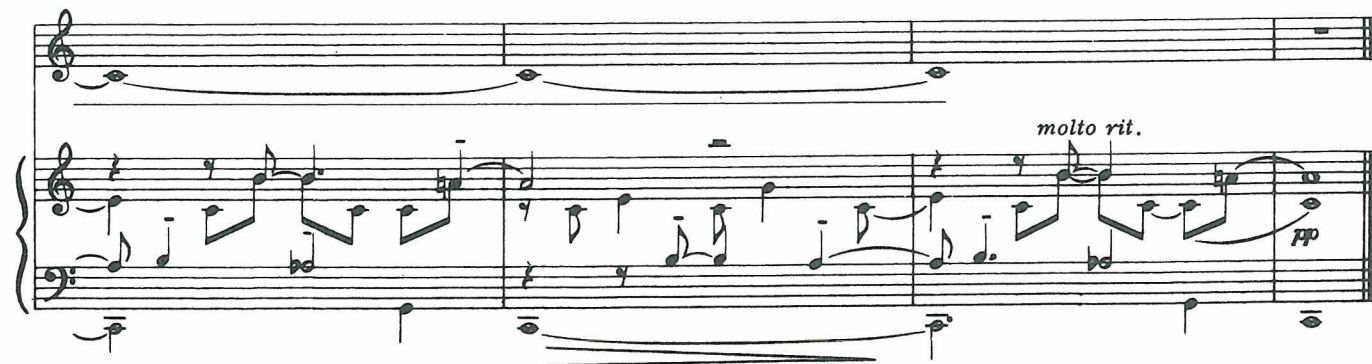
p

dim. poco a poco



molto rit.

pp



THE MUSIC THAT MAKES ME DANCE

from *Funny Girl*

Words by BOB MERRILL
Music by JULE STYNE

FANNY:

Ad lib.

I add two and two-- The most sim - ple ad - di - tion, Then

The first system of the musical score for 'The Music That Makes Me Dance'. It features a vocal line for Fanny and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a piano (p) dynamic marking.

swear that the fig - ures are ly - ing. I'm a much bet - ter com - ic than

The second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment features more complex chordal textures in the right hand and sustained notes in the left hand.

math - e - ma - ti - cian 'Cause I'm bet - ter on stage than at in - ter - mis - sion. And as

The third system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a fermata over a chord in the right hand. The system concludes with a final chord marked 'L.H.' (Left Hand).

far as the man is con - cerned.. If I've been burned, I have - n't

Slowly - In tempo

learned. I

Moderately slow 4

know he's a - round when the sky and the ground start in ring - ing. —

I know when he's near by the thun - der I hear in ad -

vance. His words and his words a - lone are the

words that can start my heart sing - ing. — And

his is the on - ly mu - sic that makes me dance.

He'll sleep and he'll rise in the light of two eyes that a -

dore him. Bore him it might, But he

mf

won't leave my sight for a glance. In ev-'ry

p

way, ev-'ry day, I need less of my-self And need more him..

p

rall.

L.H.

Ad lib.

more him. ——— 'Cause his is the on - ly mu - sic that makes me

colla voce

dance. ——— 'Cause his is the on - ly

Br.

ff *p*

mu - sic that makes me dance!

ff

I'D BE SURPRISINGLY GOOD FOR YOU

from *Evita*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER

Moderato, Latin beat

B7 **EVA:** **Em** **Em/D**

It seems cra - zy but you must be - lieve _
in like this _
hur - ried night, _

C **D7** **G** **B7**

there's no-thing cal - cu - la - ted, no-thing planned _ Please for-give me if I
Twen-ty sec-onds af - ter say - ing hel - lo Tell - ing strang - ers I'm too
a fran - tic tum - ble then a shy good - bye _ Creep - ing home be - fore it

Em **Em/D** **C** **D7** **Gmaj7**

seem na - ive _ I would ne - ver want to force your hand: _ But
good to miss _ If I'm wrong I hope you'll tell me so: _ But you
gets too light, _ That's not the rea - son that I caught your eye, _ which

The accompaniment has been written out as a simple suggestion of the style.
It's most appropriate for the pianist to improvise in a gentle Latin style.

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Am7 B7 C 1. B7

please un - der - stand, I'd be good for you. I don't al - ways rush
 real - ly should know, I'd be good for you.
 has to im - ply I'd be good for you.

2. 3. Bb F E Fine Em7

I'd be sur - pris - ing - ly good for you. - I won't go on if I'm bor - ing you: But do you
 I'd be sur - pris - ing - ly good for you. -

Am7

un - der - stand my point of view? Do you like what you hear, what you see, and would you

B7 Em B7 D.S. al Fine

be good for me too? I'm not talk - ing of a

I WANT TO BE BAD

from *Good News*

Lyrics and Music by
B.G. DeSYLVA, LEW BROWN
and RAY HENDERSON

Moderato

Piano introduction in B-flat major, 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present in the first measure.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "To be or not to be — That is not — the ques - tion". The piano part includes a mezzo-piano (*mp*) dynamic marking and an 8vb (octave below) marking for the bass line.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "I de - ci - ded long a - go to be. — With". The piano part includes a mezzo-piano (*mp*) dynamic marking, a marcato (*marc.*) marking for the bass line, and an 8vb (octave below) marking for the bass line.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "me it's what to be — Make me some - sug - ges - tion". The piano part includes a mezzo-piano (*mp*) dynamic marking and an 8vb (octave below) marking for the bass line.

Good or bad which is the best for me? _____

marc.

When you're af - ter fun and laugh - ter This ag - gra - vates _____ you

8vb

Some re-form - er says a warm - er cli - mate a - waits _____ you.

8vb

Refrain

If it's naught-y to rouse your lips _____ Shake your should-ers and twist your hips _____

p - f rhythmic

Let a la - dy con - fess I want _ to be bad _

If it's naught-y to vamp the men _ Sleep each morn-ing till af - ter ten _

Then the an-swer is "yes, I want _ to be bad." _ This thing of

be - ing a good lit - tle "Good - ie" is all ver - y well. _

marcato cresc.

What can you do if your load - ed with plent - y Of

marc. cresc.

hell - th and vig - or? When you're learn-ing what lips are for

If it's naught-y to ask for more - Let a la - dy con - fess I want - to be

1. bad. 2. bad.

f

LOOK AT ME, I'M SANDRA DEE

from *Grease*

Lyric and Music by WARREN CASEY
and JIM JACOBS

(20th-Century Fox theme)

Moderate 3 (♩ = 58)

The musical score is written for a piano and voice. It begins with a piano introduction in 3/4 time, marked 'Moderate 3 (♩ = 58)'. The key signature has three sharps (F#, C#, G#). The introduction features a piano part with a triplet of eighth notes in the right hand and a bass line in the left hand. The vocal melody enters with the lyrics 'Look at me, I'm San - dra Dee,'. The piano accompaniment consists of chords and single notes, with some sections marked 'loco' and '8va bassa'. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: 'Look at me, I'm San - dra Dee, lous - y with vir - gin - i - ty, won't go to bed till I'm le - gal - ly wed, I'. The piano part includes chords such as A, A7, D, B, B7, E, and E7. The score ends with a 'loco' marking and a '8va bassa' instruction.

8va bassa -----

loco

8va bassa -----

loco

8va bassa -----

loco

8va bassa -----

loco

* Sung an octave lower than written

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Drum catches

can't, I'm San - dra Dee.

A B7 E7

8va bassa -----

Watch it, hey, I'm Dor - is Day,

A A7 D

8va bassa *loco*

I was not brought up that way,

B B7 E E7

8va -----

won't come a - cross, e - ven Rock Hud - son lost his

A A7 D B7

8va bassa *loco*

heart to Dor - is Day. I don't

A E7 A A7

drink or swear, I don't rat my hair, I get

(Tenor Saxes)

Dm7 G7 C Am

ill from one cig - a - rette, keep your

(Gtrs. and Saxes)

Bm7 E7 A A7

gva

filth - y paws off my silk - y drawers, would you pull that

(Saxes)

loco

Dm7 G7 A F# B7

stuff with An - nette? As for you, Troy

gva.

loco

E E7 A A7

Don - a - hue, I know what you wan - na

D B B7 E

do, you got your crust, I'm no ob - ject of

lust, I'm just plain San - dra Dee.

No, no, no, Sal Min - e - o, I would

8^{va} bassa *loco*

Chords: E7, A, A7, D, B7, A, E7, A, F7, Bb, Eb, C

Trills: 3

Accents: ^

nev - er stoop so low, please keep your cool, now you're

start - ing to drool, fon - gool, I'm San - dra Dee.

rit. *Directed:* *a tempo*

rit. *a tempo*

8va bassa *loco*

8va bassa *loco*

15va *loco*

Chords: C7, F, F7, Bb, Bb7, Eb, C7, Bb/F, F7, Bb, Eb, Bb, F7, Bb

Figures: 3, 3

8va bassa

15va

loco

ADELAIDE'S LAMENT

from *Guys and Dolls*

By FRANK LOESSER

Slowly Adelaide

The av'rage un-mar-ried fe-male bas-ic-ly in-se-cure
fe-male re-main-ing sin-gle just in the le-gal sense

p *p colla voce*

Due to some long frus-tra-tion may re-act With psy-cho-so-mat-ic
Shows a neu-rot-ic ten-den-cy. See note (Spoken) Note: Chron-ic, or-gan-ic

accel. *a tempo*

2nd time accel.

symptoms dif-fi-cult to en-dure Af-fect-ing the up-per res-pir-a-tor-y
syn-dromes tox-ic or hy-per-tense In-volv-ing the eye, the ear, and the nose, and

(Adelaide reacts)

tract. In o-ther words, just from wait-ing a-round for that plain lit-tle band of gold A
throat. In o-ther words, just from wor-ry-ing whether the wed-ding is on or off A

per-son — can de-vel-op a cold You can spray her wher-ev-er you fig-ure the strept-o -
 per-son — can de-vel-op a cough. You can feed her all day with the Vi-ta-min A and the

-coc-ci lurk, — You can give her a shot for what-ev-er she's got but it just won't work. — If she's
 Bro-mo Fizz — But the med-i-cine nev-er gets an-y-where near where the trou-ble is. — If she's

tir-ed of get-ting the fish-eye from the ho-tel clerk, — A
 get-ting a kind of a name for her-self and the name ain't "his" — A

per-son — can de-vel-op a cold. (It says here) The And
 per-son — can de-vel-op a cough.

fur-ther - more_ just from stall-ing and stall-ing And stall-ing the wed-ding trip, A

per-son_ can de-vel-op La grippe. When they get on the train for Ni-ag-'ra and she can hear

ten. with sweet meditation

suddenly angry

church bells chime_ The com-partment is air con-di-tioned_ and the mood sub-lime_ Then they

pp

get off at Sa-ra-to-ga for the four-teenth time,_ A per-son_ can de-vel-op La

grippe, (Hm!) La grippe, La post na-sal drip With the whee-zes and the sneezes and a

p *pp*

poco rit. *a tempo*

si-nus that's real-ly a pip! From a lack of com-mu-ni-ty pro-per-ty and a

poco rit. *a tempo*

feel-ing she's get-ting too old, A per-son can de-vel-op a

(opt.)

bad bad cold.

SMALL WORLD

from *Gypsy*

Words by STEPHEN SONDHEIM

Music by JULE STYNE

Slowly

Piano introduction in E major, 4/4 time. The right hand plays a melody starting on G4, moving up stepwise to D5, then down to G4. The left hand plays a bass line starting on E2, moving up stepwise to A2, then down to E2. The tempo is marked 'pp' (pianissimo).

(♩ = 76)
ROSE:

Fun - ny, — you're a stran-ger who's come here,
Str.

Str. R.H. Cello

Str. Cello

First line of the song. Rose's vocal line is in E major, 4/4 time. The piano accompaniment features a string section (Str.) and a cello (Cello). The tempo is marked '(♩ = 76)'.

Come from an - oth - er town. — Fun - ny, — I'm a stran-ger my-self here —

Second line of the song. Rose's vocal line continues the melody. The piano accompaniment features a string section (Str.) and a cello (Cello).

Small world, Is-n't it? Fun - ny, — You're a man who goes trav-'ling
Str.

Str. Cello

Third line of the song. Rose's vocal line continues the melody. The piano accompaniment features a string section (Str.) and a cello (Cello).

Rath-er than set-ting down. Fun-ny, 'Cause I love to go trav-'ling-

Small world, Is-n't it? We have so much in com-mon,

It's a phe-nom-e - non. We could pool our re-sourc-es

By join-ing forc-es from now on. Luck-y, — You're a man who likes chil-dren,

That's an im-por-tant sign._ Luck-y, — I'm a wom-an with chil-dren_

Small world, Is - n't it? Fun - ny, Is - n't it?

Small and fun - ny and fine. —

Str., W.W.
rall.

Tutti

più rall.

Hp.

PARIS MAKES ME HORNY

from *Victor/Victoria*

Words by LESLIE BRICUSSE

Music by HENRY MANCINI

With a moderate swing (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}\overset{\sim}{\underset{\sim}{\text{J}}}$)

F7

The piano introduction is in 4/4 time with a key signature of two flats (Bb and Eb). It features a melody in the right hand starting on F4, moving stepwise up to Bb4, then down to Eb4, and finally to F4. The left hand provides a steady bass line with eighth notes: F3, Bb3, Eb4, F4. The dynamic is marked *mf*.

F7

Par - is makes me horn - y.

The vocal melody for the first line is in 4/4 time, starting on F4 and moving stepwise up to Bb4, then down to Eb4, and finally to F4. The piano accompaniment in the right hand follows the vocal line, while the left hand continues with the eighth-note bass line from the introduction.

§

F7

Rome may be hot, sex-y it is not.—
As for Ma-drid, save it for El Cid.—

Bb7

Par-is is so sex-y.
Din-in' at the Li-do

The vocal melody for the second line is in 4/4 time, starting on F4 and moving stepwise up to Bb4, then down to Eb4, and finally to F4. The piano accompaniment in the right hand follows the vocal line, while the left hand continues with the eighth-note bass line from the introduction.

Fm9/13

F7

Rid-in' in a tax-i
loos-ens my li-bi-do

gives me ap-o-plex-y.
like a big tor-pe-do.

G7

C9

Been ta Lis-bon, an' Lis-bon is a has-been.
Seen Ge-ne-va, it's hard-ly jun-gle fe-ver.

Schlep-ped ta Stock-holm, an'
Been ta Brus-sels, could

To Coda

Ab7

brought a lot-ta schlock home.
use some red cor-pus-cles.

Al-so Os-lo, an' Os-lo real-ly was slow.
Tried To-ron-to, de-part-ed mol-to pron-to.

F7

Par-is makes me horn-y;
it's not like Cal-i-for-ny.

B \flat 9

Par - is is so diz - zy; Jack, it's such an aph - ro - di - si - ac! Ooh!—

E \flat 9

It's true.— Par - is —

D7

thrills me.— When I see the Eif - fel Tower, I have to go and take a shower. It's

C/E F6 F \sharp 7 \sharp 9 G9

true, I do.— Par - is —



C7 B \flat /D E \flat m(maj7) Em7 \flat 5 F6(#9) F7

kills me, _____ and it makes me sex - y. _____

Coda

F7 F#7

Par-is makes me tin-gle; makes me glad I'm sin-gle.

F#7 B7

Lon-don's o - kay, if it's for one day. _____ Par - is gets me sex - y

F#7

in the so - lar plex - y.

G#9 D7b5

Been ta Mu-nich where ev-'ry guy's a eu-nuch.

C#7 D9 C#7 A7

An' ta Dub-lin, things ain't ex-act-ly bub-blin'. Hate Hel-sin-ki, the

D#7 F#7

Finns are kind-a kink-y! But Par-is,

Par-is, Par-is makes me... ooh, Pooky!

rit.

I NEVER HAS SEEN SNOW

from *House of Flowers*

Lyrics by TRUMAN CAPOTE
and HAROLD ARLEN
Music by HAROLD ARLEN

Broadly **OTTILIE:**

I done

mf *L.H.* *L.H.* *poco rit.*

lost my ug - ly spell, I am cheer - ful now. Got the warm all o - vers a - smooth in' - my wor - ried

ten. *ten.* *ten.*

brow. Oh, the girl I used to be, she ain't me no more, I

closed the door on the girl I was be - fore.

Feel-in' fine and full o' bliss, what I real - ly wants to say is this:

I

nev - er has seen snow, all the same I know,

Snow ain't so beau-ti - ful, _____ C'ain't be so beau-ti - ful like my

ten.

love is, : Like my love is.

mf

Noth - in' do com-pare Noth - in' an - y - where with

mp

my love. _____ A hun - dred things I see, _____

A two - light sky that's free,

but none so beau-ti-ful, not one so beau-ti-ful, like my love is, like my

rit. *ten.* *a tempo*

rit. *ten.* *a tempo*

love is.

f

Once you see his face, none can take the place of my love.

mp *rit.* *a tempo*

need - ed to be took, — and

espr.

a tempo

8va

though _____ I nev - er has seen snow.

mf

All the same I know noth - in' will ev - er be, — noth - in' can ev - er be —

f *espr.* *rall.*

beau - ti - ful as my love is, like my love is to

ten. *broad* *solo gliss. (slow)*

me. _____

p

WHO KNOWS

from *I Can Get It For You Wholesale*

Words and Music by
HAROLD ROME

Freely

RUTHIE:

Bell New York is a won-der-ful town, A ver-y stim-u-lat-ing place to

colla voce
p Str.

be. It's full of gal-ler-ies and ex-hi-bi-tions, Most are ab-so-lute-ly

free, And con-certs like at Lew-is-ohn sta-di-um, plus at Car-ne-gie

hall. We sit 'way up top, but it's won-der-ful a-cous-tics. That's where it sounds best of

all. Art lec - tures at the Met - ro - pol - i - tan. I at -

tend - ed an - cient Greece the oth - er day. *Fis.* The mod - ern dance and

bal - let at the Y. M. and Dou - ble - u H. A. And le - git - i - mate plays on

Broad - way. Don't you think O - dets is great? Not down stairs, of course, We get

last min-ute bal-co-ny down at Gray's Cut Rate. What bet-ter way can a

Fls.

+ Hn., Bsn., Cl.

sin-gle girl, with lei-sure spare time find, Than to go a-round, broad-en

Str.

out her back-ground, Al-so im-prove her mind? Plus it gives more chance for

meet-ing up with peo-ple, would-n't you say? Such as cer-tain mem-bers of the

op-po-site sex she hopes to get in-volved with some day. And who can

In 2

tell? Who knows when they might

Fls.
Str.
Bsn.
Cello

Tempo - In 4

come one's way? Who

Celeste, Fls.

knows when I'll see him, who knows? Or

W.W.
L.H.
L.H.

Str.
mp

why it will be him, who knows? —

Str.

Perfect he does-n't have to be, good look-ing or rich and smart.

Str., W. W.

Long as he's cra - zy af - ter me, — And we see heart to heart. Who

rall.

knows when he'll be there, who knows? — One

Str. a tempo

W. W. L.H. L.H.

day he'll see me there and hold out his arms. *Str., Bell*

Str.

w. w.

Trbs., Hn.

Tempo rubato

First he'll kiss me, Say he loves me. And then pro - pose! But

p Str.

Hn.

why, where, when, Who knows?

rall.

IF HE WALKED INTO MY LIFE

from *Mame*

Music and Lyric by
JERRY HERMAN

Slowly MAME: Freely

Where's that boy with the bu - gle?

My lit - tle love Who was al - ways my big ro - mance.

Where's that boy with the bu - gle? And why did I ev - er

Str. (cued for W.W.) Bells, Hp.

W. W. Tpt. Solo Hp. gliss.

Tpt. Solo
(Muted)
3

buy him those damn long pants? Did he need a strong-er hand?

Hp., Guit.

f +Br., Str., Hp.

R. H.
Str. (cued for W.W.)

3

Did he need a light-er touch? Was I soft or was I

+W.W.

tough? Did I give e - nough? Did I give too much?

At the mo-ment when he need - ed me, Did I ev-er turn a -

Str.
(cued for W.W.) (cued for Bs. Cl.)

Cello, Hp.

way?
Celeste, Bells

Would I be there when he called, — If he walked in — to my

+Cl.
(Br. optional)

life — to — day? — Were his days a lit — tle

Hp.

+Br.
+W.W.

mf Tutti

p Str. (cued for W.W.)

dull? — Were his nights a lit — tle wild? —

Hp., Guit.

(or Cl.)
E. H. (cued for Tbn.)

Str. (cued for W.W.)

Hp., Guit

— Did I o-ver-state my plan? Did I stress the man And for-get the

child? And there must have been a mil - lion things

Tpts.

+Trbs.

(+Hp. arp.)

Str. (cued for W.W.)

Cello, Hp. (cued for Bs. Cl.)

That my heart for-got to say. Would I think of one or

Bells
Cel.

+Cl. (Br. optional)

two if he walked in - to my life to - day?

Hp.

+ Br. Tutti

+ Timp.

Should I blame the times I pam - pered him or blame the times I

Hp., Str.

W. W.

Str., Cls.

bossed him? What a shame I nev-er real-ly found the

poco accel.

boy be-fore I lost him. Were the years a lit-tle

rall. Trbs. Tpts. 3 33 *p* W.W., Tbn's.

+Hp. gliss.

fast? — Str'gs, E. H., (or Cl.) Was his world a lit-tle free?

Hp., Guit.

Was there too much of a crowd, All too lush and loud And not e-nough of

W. W., Str.

This system contains a vocal line and piano accompaniment. The vocal line has a melodic phrase with a slight dip and then rises. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic, accented pattern in the left hand.

me? Tho' I'll ask my-self my whole life long,

Tpts

Str. (cued for W.W.)

Cello, Hp.

(cued for Bs. Cl.)

This system continues the vocal line and piano accompaniment. It includes cues for various instruments: Tpts (trumpets), Str. (strings, cued for W.W.), Cello, and Hp. (harp, cued for Bs. Cl.). The piano accompaniment has a more complex texture with arpeggiated figures in the right hand.

What went wrong a-long the way? Would I make the same mis-

Bells

Cel.

+Cl.

This system continues the vocal line and piano accompaniment. It includes cues for Bells, Cel. (cello), and +Cl. (clarinet). The piano accompaniment features a more complex texture with arpeggiated figures in the right hand.

takes— If he walked in - to my life _____ to - day? _____ If that

boy—— with the bu-gle Walked in - to my life, to -

Faster

day ?.

WE DESERVE EACH OTHER

from *Me and Juliet*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

We de-serve each oth-er, We de-serve each oth-er,

f *f* *p*

I'll tell the world that we do — You and your min - ia-ture

spar - row brain, — I and my ti - ny I. Q. We de-serve each oth-er,

mf *p*

Let me tell you, broth-er, I am a dif - fi-cult girl. —

The first system of the musical score. The vocal line (treble clef) begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter rest, and continues with eighth notes D5, E5, F#5, G5, A5, Bb5, and C6. The piano accompaniment (grand staff) features a complex texture with chords and moving lines in both hands, including a triplet in the right hand.

You're an im - pos - si-ble char - ac - ter, — Why don't we give it a

The second system of the musical score. The vocal line continues with eighth notes G4, A4, Bb4, and C5, followed by a quarter note D5, then eighth notes E5, F#5, G5, A5, Bb5, and C6. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

whirl? I don't want — to re - form you, — To

The third system of the musical score. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4, Bb4, and C5, then a quarter note D5, followed by eighth notes E5, F#5, G5, A5, Bb5, and C6. The piano accompaniment includes dynamic markings *mf* and *p*. The right hand features chords and moving lines, while the left hand provides a steady bass line.

make your mis - takes — you are free. But I just want — to be

The fourth system of the musical score. The vocal line continues with eighth notes G4, A4, Bb4, and C5, followed by a quarter note D5, then eighth notes E5, F#5, G5, A5, Bb5, and C6. The piano accompaniment concludes with chords and moving lines, maintaining the harmonic structure.

cer - tain — that your great-est mis-take will be me!

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "cer - tain — that your great-est mis-take will be me!". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

If you want to wres-tle, I'm the weak-er ves-sel, And I'll be eas-y to swerve,--

The second system of the musical score. The vocal line continues with the lyrics "If you want to wres-tle, I'm the weak-er ves-sel, And I'll be eas-y to swerve,--". The piano accompaniment includes a dynamic marking of *p* (piano) and a triplet of eighth notes in the right hand.

We de-serve each oth-er, — So

The third system of the musical score. The vocal line continues with the lyrics "We de-serve each oth-er, — So". The piano accompaniment continues with its harmonic support.

let us take what we de-serve.

The fourth system of the musical score. The vocal line concludes with the lyrics "let us take what we de-serve.". The piano accompaniment ends with a final chord in the right hand and a sustained bass line.

NOW YOU KNOW

from *Merrily We Roll Along*

Music and Lyrics by
STEPHEN SONDHEIM

♩ = 104

MARY:

All right, now you know: _

The first system of the musical score for Mary's part. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A piano (p) dynamic marking is present at the start of the piano accompaniment.

Life is crum - my. Well, now you know. _ I mean,

The second system of the musical score. The vocal line continues with a half note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with the same eighth-note pattern. The lyrics "Life is crum - my. Well, now you know. _ I mean," are written below the vocal line.

big sur - prise: Peo - ple love _ you and tell you lies.

poco cresc.

The third system of the musical score. The vocal line continues with a half note A3, a quarter note G3, and a half note F#3. The piano accompaniment continues with the same eighth-note pattern. The lyrics "big sur - prise: Peo - ple love _ you and tell you lies." are written below the vocal line. A "poco cresc." dynamic marking is present at the end of the piano accompaniment.

Bricks can fall — out of clear blue skies. Put your dim - ple down,

dim.

Now you know. — O - kay, there you go — —

p

Learn to live — with it, Now you know. — It's called

mf

flow - ers wilt, — It's called ap - ples rot, — It's called thieves get rich and

mp

saints get shot, — It's called God don't an - swer prayers a lot, — O - kay,

now you know. —

mf
O - kay, now you know, — Now for - get it. Don't

fall a - part — at the seams. It's called let - ting go — your il -

lu - sions, And don't con - fuse _ them with dreams. Yes - sir,

quite a blow — _ Don't re - gret it, And don't let's go _ to ex -

mp
tremes. It's called, what's your choice? _ It's called count to ten. _ It's called

p

mf
burn your bridg - es, start a - gain _ You should burn them ev - 'ry

cresc. poco a poco

now and then — Or you'll nev - er grow! — Be-cause

mf *cresc.*

f

now you grow. — That's the kill - er is, Now you grow. —

f

You're right, noth - ing's fair, — And it's all a plot, — And to -

mp

mor - row does - n't look too hot — Right, you bet - ter look at

mp

*(Pause, as he doesn't respond.)**mf*

what you've got: _____ O - ver

(Frank looks at her, smiles for the first time.)

here, hel - lo? _____

mf

O - kay, now you know. _____

f

Right?

I DREAMED A DREAM

from *Les Misérables*

Lyrics by HERBERT KRETZMER

Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Music by CLAUDE-MICHEL SCHÖNBERG

Andante

The piano introduction is in 4/4 time, marked *Andante* and *mf*. It features a series of chords in the right hand and sustained notes in the left hand, creating a somber and reflective mood.

FANTINE:

Fantine's first line of the song is in 3/4 time, marked *mp*. The melody is simple and plaintive, with lyrics: "There was a time when men were kind, When their voices were soft". The piano accompaniment consists of chords in the right hand and a moving line in the left hand.

Fantine's second line of the song is in 3/4 time. The melody continues with lyrics: "And their words in-vit-ing. There was a time when love was blind And the world was a song". The piano accompaniment remains consistent with the first line.

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And the song was ex - cit - ing. There was a time. Then it all went wrong.

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It consists of three measures: 'And the song was ex - cit - ing.', 'There was a time.', and 'Then it all went wrong.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Andante

p

The second system is marked 'Andante'. The vocal line is mostly rests, indicating a pause in singing. The piano accompaniment continues with a similar pattern to the first system, marked with a piano (*p*) dynamic.

FANTINE:

I dreamed a dream in time gone by When hope was high and life worth

The third system features Fantine's vocal line. The lyrics are 'I dreamed a dream in time gone by' and 'When hope was high and life worth'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

liv - ing, I dreamed that love would nev - er die,

The fourth system continues Fantine's vocal line. The lyrics are 'liv - ing,' and 'I dreamed that love would nev - er die,'. The piano accompaniment continues to support the vocal melody.

I dreamed that God would be for - giv - ing. Then I was young and un - af -

raid And dreams were made and used and wast - ed.

There was no ran - som to be paid, No song un - sung, no wine un -

Poco più mosso

tast - ed. But the ti - gers come at night

mf

With their voi - ces soft as thun - der, As they tear your hope a -

part, As they turn your dream to shame.

rall. *a tempo*
He slept a sum - mer by my

side, He filled my days with end - less won - der,

He took my child-hood in his stride But he was gone when au-tumn

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

poco accel. came. *Più mosso* 3 And still I dreamed he'd come to

cresc. *mf* (8vb ad lib.)

The second system includes tempo markings: *poco accel.* and *Più mosso* with a triplet of eighth notes. The piano accompaniment features a more active right hand with chords and moving lines. A dynamic marking of *mf* is present. A note in the bass staff is marked (8vb ad lib.).

me. That we would live the years to - geth - er.

The third system continues the vocal melody and piano accompaniment. The piano part maintains a steady accompaniment pattern.

But there are dreams that can - not be And there are storms we can-not

The fourth system concludes the page. The vocal line and piano accompaniment continue with the same musical style.

weath-er. I had a dream my life would

cresc. *f* *appassionato*

3

be So dif-f'rent from this hell I'm liv - ing, - So dif-f'rent now from what it

cresc.

3

poco rall. *a tempo*

seemed. Now life has killed the dream I dreamed.

ff *dim.* *p*

rall.

ON MY OWN

from *Les Misérables*

Lyrics by HERBERT KRETZMER, JOHN CAIRD and TREVOR NUNN

Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Music by CLAUDE-MICHEL SCHÖNBERG

Moderato

The first system of the piano accompaniment for 'On My Own' is in 4/4 time, marked Moderato. It features a treble and bass staff. The treble staff contains a continuous eighth-note melody, while the bass staff provides a harmonic accompaniment with chords and occasional single notes. The key signature has one flat (B-flat).

EPONINE:

The second system includes the vocal line for Eponine and the piano accompaniment. The vocal line is on a single staff with a treble clef and a 7/8 time signature. The lyrics 'And now I'm all a-lone a-gain, no-where to go, no one to turn to.' are written below the notes. The piano accompaniment continues with the same treble and bass staff structure as the first system.

I did not want your mon-ey sir, I came out here 'cos I was told to, And now the night is

near, Now I can make be - lieve he's here.

Some-times I walk a-lone at night when ev - ery-bod-y else is sleep - ing,

I think of him and then I'm hap-py with the com-pa-ny I'm keep - ing. The ci - ty goes to

rall. **Andante**

bed And I can live in - side my head.

On my own, pre - tend - ing he's be -
rain, the pave - ment shines like

side_ me, All a - lone I walk with him 'til the
sil - ver, All the lights are mis - ty in the

morn - ing. With - out him I feel his arms a -
riv - er. In the dark - ness, the trees are full of

round me. And when I lose my way I close my eyes and he has
star - light. And all I see is him and me for - ev - er and for -

Più mosso

found me. In the know it's on - ly in my
ev - er. And I

mind That I'm talk - ing to my - self and not to him. And al -

though I know that he is blind, Still I say there's a way for us. I

love him, — but when the night is o - ver — he is

mf

gone, the riv - er's just a riv - er. With -

out him the world a - round me chang - es. The

trees are bare and ev - 'ry-where the streets are full of strang - ers. I

f

molto

5

love him, — but ev - 'ry day I'm learn - ing, — all my life I've on - ly been pre-

f

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The vocal line begins with the lyrics "love him, — but ev - 'ry day I'm learn - ing, — all my life I've on - ly been pre-". The piano accompaniment features a strong, rhythmic pattern in the right hand, marked with a forte (*f*) dynamic.

tend - ing. — With - out me his world will go on turn-ing, The

The second system of the musical score. The vocal line continues with the lyrics "tend - ing. — With - out me his world will go on turn-ing, The". The piano accompaniment continues with a similar rhythmic pattern. The key signature remains one flat.

world is full of hap-pi-ness that I have nev-er known. I love him, — I

p

The third system of the musical score. The vocal line continues with the lyrics "world is full of hap-pi-ness that I have nev-er known. I love him, — I". The piano accompaniment features a more melodic line in the right hand, marked with a piano (*p*) dynamic. The key signature remains one flat.

love him, — I love him, — but on - ly on my own.

rall.

The fourth system of the musical score. The vocal line continues with the lyrics "love him, — I love him, — but on - ly on my own.". The piano accompaniment features a more melodic line in the right hand, marked with a piano (*p*) dynamic. The key signature remains one flat. The system concludes with a double bar line.

THE WAGES OF SIN

from *The Mystery of Edwin Drood*

Words and Music by
RUPERT HOLMES

Moderato

PUFFER:

Narrative, Moderato con moto

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment starts with a fortissimo (f) dynamic, playing a series of chords in the right hand and single notes in the left hand. A *poco rit.* (slightly slower) marking is placed over the piano part, followed by a mezzo-piano (mp) dynamic. The system concludes with a double bar line.

"Crime don't pay!" That's wot I

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with chords and single notes. The system ends with a double bar line.

tells 'em, if it did, would I be here mix - in' pipes, wot then I

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, and a half note G4. The piano accompaniment continues with chords and single notes. The system ends with a double bar line.

sells 'em for a pint of rot - ten beer, throats you cut to pock - et

thrumpence, or you slut to cop some sleep, bash a face for bleed-in'

tup - pence ... pure dis - grace to work so cheap. So I say, don't be a

sin - ner for the price of Lon-don gin. You can't pay for one square

din - ner with the wa - ges of sin; sell my soul? 'Cor love, come

Rubato

off it! Who would buy this sack of skin? On the whole there ain't much

pro - fit in the wa - ges of sin, in the wa - ges of

mf *mp* *a tempo* *rit.*

sin, in the wa - ges of sin! I've seen

rit.

Tempo I

girls from gut - ter fam' - lies trap rich men wiv flut - t'ry ways, and they

mp

coo, "Cor, pass the jam, please" ov - er nup - tial break-fast trays. Ov - er

there, in bed e - lev - en sleeps a bleed - in' hy - po - crite, spends his

days eyes cast to 'ea - ven: spends his nights a-mongst this shit — S'why I

say, don't take half - meas-ures. Do things right and dig right in. In this

world, there's great-er treas-ures than the wa - ges of sin. I get

threats, but sel-dom of-fers, if I did, I'd pack it in. You can't

fill that man-y cof-fers with the wa - ges of sin, with the

rit. *mp* *mf* *mp*

wa - ges of sin, with the wa - ges of sin.

f *rit.*

MY HUSBAND MAKES MOVIES

from *Nine*

149

Lyrics and Music by
MAURY YESTON

Briskly (♩ = 84)

mf

My

mf

hus - band
hus - band

spins

make mov - ies.
fan - ta - sies.

To
He

make them,
lives them,

he then gives them to you
lives a kind of dream all.

in which his
While he was

ac - tions aren't al - ways what they seem
work - ing on the film on an - cient Rome,

he may be
he made the

on slave to some u-nique ro-man-tic theme.
girls take the glad - i - a - tors home!

Some men catch fish, some men tie flies,
Some men buy stocks, some men punch clocks,

some earn their liv-ing bak - ing bread. My
some leap where oth-ers fear to tread. My

hus - band. . . he goes a lit - tle cra - zy mak - ing
hus - band, as au - thor and di - rec - tor, makes up

2nd time

1

mov - ies, in - stead. My

2

sto - ries in his head.

ritard.

mp ritard.

Tempo II (♩ = 68)

mp

Gui - do Con - ti - ni, Lu - i - sa Con - ti - ni; num - ber one gen - ius and num - ber one fan.

Gui - do Con - ti - ni, Lu - i - sa Con - ti - ni; daugh - ter of well - to - do Flor - en - tine clan long a -

go twen - ty years a - go. Once the names were

Gui - do Con - ti - ni, Lu - i - sa Del For - no; ac - tress with dreams and a life of her own,

Pas-sion-ate, wild, and in love in Li-vor-no, sing-ing with Gui-do all night on the phone long a -

go some-one else a - go. How he needs me

so, and he'll be the last to know it. My

rit. *mf*

Tempo I

hus - band makes mov - ies. To

mf

make them, he makes him - self ob-sessed. He works for

weeks on end with-out a bit of rest no oth - er

way can he a-chieve his lev-el best.

Some men read books, some shine their shoes,

some re - tire _ ear - ly when they've seen the eve - ning news. My

hus - band on - ly rare - ly comes to bed my

hus - band makes mov - ies, in - stead. My

rit.

Tempo II

hus - band makes mov-ies...

8va bassa

THE SWEETEST SOUNDS

from *No Strings*

Lyrics and Music by
RICHARD RODGERS

Moderato

The piano introduction is in 4/4 time, marked Moderato. The right hand features a melodic line with eighth and sixteenth notes, starting on a middle C and moving upwards. The left hand provides a harmonic accompaniment with chords. The dynamics are marked *mf* (mezzo-forte) and *dim.* (diminuendo).

BARBARA:

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics "What do I real - ly hear" and ends with "And". The piano accompaniment is in 4/4 time, marked *poco rit.* (poco ritardando) and *a tempo*. The dynamics are marked *p* (piano).

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "what is in the ear of my mind? Which sounds are true and". The piano accompaniment continues with the same harmonic structure.

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "clear And which will nev - er be de - fined? The". The piano accompaniment continues with the same harmonic structure. The system ends with a double bar line and a repeat sign.

The verse does not appear in the show, but was written by Mr. Rodgers for the song to stand alone.

sweet - est sounds I'll ev - er hear Are still in - side my

head. The kind - est words I'll ev - er know Are

wait - ing to be said. The most en - tranc - ing

sight of all is yet for me to see. And the

dear - est love in all the world Is wait - ing some-where for

p

This system contains the first two measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a treble clef and a key signature of one flat, marked with a piano (*p*) dynamic. The bass line begins with a bass clef and a key signature of one flat.

me, _____ Is wait - ing some - where, some - where for

This system contains measures 3 and 4. The vocal line continues with a treble clef. The piano accompaniment continues with a treble clef and a key signature of one flat. The bass line continues with a bass clef and a key signature of one flat.

me.

mf

R.H.

This system contains measures 5 and 6. The vocal line continues with a treble clef. The piano accompaniment continues with a treble clef and a key signature of one flat, marked with a mezzo-forte (*mf*) dynamic. The bass line continues with a bass clef and a key signature of one flat. A right-hand (*R.H.*) instruction is present in the piano part.

The sweet - est sounds I'll

f

p

This system contains measures 7 and 8. The vocal line continues with a treble clef. The piano accompaniment continues with a treble clef and a key signature of one flat, marked with a forte (*f*) dynamic. The bass line continues with a bass clef and a key signature of one flat. A piano (*p*) dynamic is indicated in the piano part.

ev - er hear Are still in - side my head.

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The lyrics "ev - er hear Are still in - side my head." are written below the notes. The piano accompaniment consists of a right hand with eighth-note arpeggiated chords and a left hand with a steady eighth-note bass line.

The kind - est words I'll ev - er know Are

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The lyrics "The kind - est words I'll ev - er know Are" are written below the notes. The piano accompaniment continues with the same arpeggiated pattern in the right hand and eighth-note bass line in the left hand.

wait - ing to be said. The

The third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The lyrics "wait - ing to be said. The" are written below the notes. The piano accompaniment features triplets in the right hand, marked with a '3' and a bracket, while the left hand continues with the eighth-note bass line.

most en - tranc - ing sight of all Is yet for

The fourth system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The lyrics "most en - tranc - ing sight of all Is yet for" are written below the notes. The piano accompaniment continues with the arpeggiated pattern in the right hand and eighth-note bass line in the left hand.

me to see. _____ And the dear - est love in all the

mp

world Is wait - ing some - where for me, _____ Is wait - ing

mp

some - where, some - where for me. _____

p

cresc.

mf

p

I CAN COOK TOO

from *On the Town*

Words and Music by LEONARD BERNSTEIN
Additional Choruses by BETTY COMDEN and ADOLPH GREEN

Hot and fast (♩ = 80)

Piano introduction in G major, 4/4 time. The music is marked *ff* (fortissimo). It features a driving eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

First vocal entry. The melody is marked *f* (forte). The piano accompaniment is marked *sub. mp* (subito mezzo-piano). Chord symbols G6 and C6 are indicated above the vocal line.

Oh, I can cook, too, — on top of the rest, — My

Second vocal entry. The piano accompaniment includes chord symbols G, E7, D7, [Tacet], and G6. The vocal line continues the melody.

sea-food's the best — in the town. Yes, I can cook, too, — My

C6 G D7 G C#m7

fish can't be beat,— My sug-ar's the sweet - est a - round. I'm a

F#7 E F#7 E F#7 E F#7 B7

man's i - deal of a per - fect meal,— Right down to the dem-i - tasse.

E7 D E7 D E7

I'm a pot of joy for a hun - gry boy,—

A7 D7 [Tacet] G6

Ba - by, I'm cook - in' with gas. — Oh, I'm a gum - drop, — A

f *meno f*

C6 G E9

sweet lol - li - pop, — A brook-trout right out — of the brook. And

cresc.

A9 Am9 D9b G

what's more, ba - by, I — can cook! —

f *ff*

C F Dm7 Db7 C7

dim.

F *mp* Dm7 Gm7 C9 F Dm7 Gm7 C9

Some girls make mag - a - zine cov - ers, Some girls keep house on a dime, -
 Some girls make won - der - ful jiv - ers, Some girls can hit a high C, -

p

F Dm7 Gm7 C7 [Tacet] F7/Eb Fm6/D Gaug7

Some girls make won - der - ful lov - ers, But what a luck-y find I'm. -
 Some girls make good tax - i driv - ers, But what a gen-i-us is me. -

f *mf*

C G/B Am D7 G G6/B

I'd make a mag - a - zine cov - er I do keep
 I'd make a won - der - ful jiv - er, I e - ven
lightly *3*

p

D7/A D7 G Em D/A D6 Bb7/Ab

house on a dime, - I'd make a won - der - ful lov - er,
 hit a high C, - I make the best tax - i driv - er,

pp

A7 D7 [Tacet] G6

I should be paid o-ver - time, 'Cause I can bake, too, on
 I rate a big Na - vy "E," 'Cause I can fry, too, on

ff *meno* *f*

C6 G D9/F# E7/G#

top of the lot, My ov - en's the hot - test you'll
 top of the heap, My Cris - co's as deep as a

D7/A [Tacet] G6 C6

find. Yes, I can roast, too, my chick - ens just ooze, My
 pool. Yes, I can broil, too, my ribs win ap - plause, My

G/D D7 G

gra - vy will lose you your I'm a
 lamb chops will cause you to mind. For a

F#7

brand new note on a ta - ble d'hote, - But
can - died sweet, or a pick - led beet, - Step

8- - - -

p

B7b5

just up try me a la carte. - With a
to my smor - gas - bord. - Walk a -

8- - - -

E7

sin - gle course, you could choke a horse, -
round un - til (v) you'll get your fill, -

8- - - -

A7 [Tacet] D7 [Tacet]

Ba - by, you won't know where to start. Oh, I'm an
Ba - by, you'll nev - er be bored. — Oh, I'm a

f *meno f*

G6 C9

hors d'oeuvre, — A jel - ly pre - serve, —
pa - té, — A mar - ron gla - cé, — A

G Bm7 E7 A9

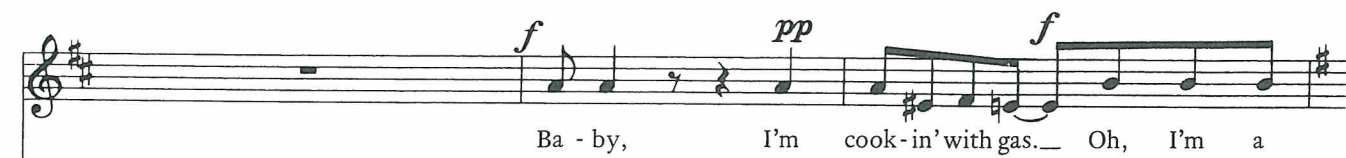
Not in the rec - i - pe book, And what's more,
dish you will wish — you had took, And what's more,

cresc. *ff*

2nd time to last 2 bars ⊕
Am7 D9b G [Tacet]

Ba - by, I — can cook!
Ba - by, I — can cook!

[Interlude]



G6 C6 G Em

gum - drop, - A sweet lol - li - pop, - A brook-trout right out - of the

E7 A9 A9 Am7 D7

brook, And what's more, ba - by, I - can

1. C C7 F Dm7 Db7 C7 to p. 40

cook!

ff

2. G

cook!

ff

AS LONG AS HE NEEDS ME

from the Columbia Pictures-Romulus film *Oliver!*

Words and Music by
LIONEL BART

[Andante]

Nancy

As long as he needs me — Oh yes he does need

colla voce

me — In spite of what you see — I'm sure that he needs me — Who else would

love him still — When they've been used so ill — He knows I al - ways

will — As long as he needs me. I miss him so much — when he is

gone But when he's near me I don't let on The way I

ten.

Hn.

Tempo I

feel in - side The love I have to hide The hell I've

Fl. Vibra. Pno.

Str.

got my pride As long as he needs me. He does-n't say the

(b)

things he should He acts the way he thinks he should But all the same I'll

play This game his way As long as

rall.

Fl.

$\text{♩} = 88$

he needs me I know where I must be I'll cling on stead - fast -

Fl. Vibra. Pno.

Sir.

-ly As long as he needs me As long as life is long I'll love him

right or wrong And some-how I'll be strong As long as he needs

me If you are lone - ly then you will know When some-one

W.W. Str. Hn (Trom.)

ten. ten.

needs you you love them so I won't be - tray his

Tutti

Hn. *rit.*

ten. ten.

Timp. *tr*

trust Tho' peo-ple say I must I've got to stay true

just as long as he needs me

ten. ten. ten.

Tutti

5

SHY

from *Once Upon a Mattress*

Words by MARSHALL BARER
Music by MARY RODGERS

Moderate 2

WINNIFRED:

Some - one's

The first system of the musical score for Winnifred's first line. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Moderate 2'. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

be - ing bash - ful. _____ That's no way to be,

The second system of the musical score. The vocal line continues with a half note C5, a quarter note D5, a half note E5, and a quarter note F#5. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. A trill (tr) is marked above the second measure of the piano accompaniment.

Not with me. Can't you see _____ that

The third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand. A trill (tr) is marked above the second measure of the piano accompaniment.

I am just as em - bar - rased as you? And

poco rit.

I can un - der - stand your point of view: I've al - ways been

ten. //

ten. //

ten. //

Moderately fast 4

Shy, I con-fess it, I'm shy! Can't you guess that this

con - fi - dent air is a mask that I wear, 'cause I'm shy?

p

mf

And you may be sure: _____ way down deep I'm de -

mp

mure. _____ Though some peo - ple I know might de - ny it, At

p

bot - tom I'm qui - et and pure! _____ I'm a - ware that it's

wrong _____ to be meek as I am; My chanc-es may pass me by. I pre-tend to be

strong — but as weak as I am, All I can do is try. God knows I

try! ————— Though I'm fright-ened and shy —————

— And de - spite the im - pres - sion I give, I con - fess that I'm liv - ing a

Rubato

lie, ————— Be - cause I'm ac - tual - ly ter - ri - bly ti - mid and hor - ri - bly

Moderate 2

shy. _____ Though a

The first system of the musical score is in D major (two sharps) and 4/4 time. The tempo is marked 'Moderate 2'. The vocal line begins with a half note 'shy.' followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of a treble and bass staff. The treble staff has a series of chords, mostly triads, with some eighth notes. The bass staff has a steady pattern of eighth notes.

la - dy may be drip - ping with gla - mour, As

The second system continues the melody. The vocal line has a half note 'la - dy', followed by a quarter note 'may', a half note 'be', a quarter note 'drip -', a quarter note 'ping', a half note 'with', a quarter note 'gla -', a quarter note 'mour,', and a half note 'As'. The piano accompaniment continues with similar chordal patterns.

oft - en as not she - 'll stum - ble and stam - mer When

The third system continues the melody. The vocal line has a half note 'oft -', a quarter note 'en', a half note 'as', a quarter note 'not', a half note 'she -', a quarter note ''ll', a half note 'stum -', a quarter note 'ble', a half note 'and', a quarter note 'stam -', a quarter note 'mer', and a half note 'When'. The piano accompaniment continues with similar chordal patterns.

sud - den - ly con - front - ed with ro - mance. _____ And she's

The fourth system continues the melody. The vocal line has a half note 'sud -', a quarter note 'den -', a half note 'ly', a quarter note 'con -', a quarter note 'front -', a half note 'ed', a quarter note 'with', a half note 'ro -', a quarter note 'mance.', followed by a long horizontal line. The piano accompaniment continues with similar chordal patterns.

like - ly to fall on her face _____ When she's

The first system of the musical score is in A major (three sharps). The vocal line begins with a half note 'like', followed by a quarter note 'ly', a half note 'to', a quarter note 'fall', a half note 'on', a quarter note 'her', a half note 'face' with a long horizontal line indicating a sustained note, and then a quarter rest followed by a half note 'When' and a quarter note 'she's'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a melodic line in the right hand starting in the third measure.

fi - nal - ly face to face with a pair of pants.

The second system continues the piece. The vocal line has a quarter note 'fi', a half note 'nal - ly', a quarter note 'face', a half note 'to', a quarter note 'face', a half note 'with', a quarter note 'a', a half note 'pair', a quarter note 'of', and a half note 'pants.' with a double bar line. The piano accompaniment continues with the same bass line and right-hand chords, with a melodic line in the right hand that includes a triplet of eighth notes in the third measure.

Quite oft - en the la - dy's not as

The third system begins with a quarter rest, followed by a half note 'Quite', a quarter note 'oft - en', a half note 'the', a quarter note 'la - dy's', a half note 'not', and a quarter note 'as'. A triplet of eighth notes is marked over the 'la - dy's' and 'not' measures. The piano accompaniment continues with the same bass line and right-hand chords, with a melodic line in the right hand that includes a triplet of eighth notes in the third measure.

hard to please as she seems. _____ Quite

The fourth system continues the phrase. The vocal line has a quarter note 'hard', a half note 'to', a quarter note 'please', a half note 'as', a quarter note 'she', a half note 'seems.' with a long horizontal line, and then a quarter rest followed by a half note 'Quite'. The piano accompaniment continues with the same bass line and right-hand chords, with a melodic line in the right hand that includes a triplet of eighth notes in the third measure.

oft - en she'll set - tle for some - thing less than the man of her

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth notes with triplet markings over the first, second, and fourth measures. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

dreams. _____

The second system continues the vocal line with a long note followed by a rest. The piano accompaniment includes a melodic line in the right hand with triplet and quintuplet markings, and a bass line with eighth notes.

I'm go - ing fish - ing for a mate.

The third system shows the vocal line with eighth notes. The piano accompaniment includes a melodic line in the right hand with a crescendo and a dynamic marking of *mf* (mezzo-forte).

I'm gon - na look in ev - 'ry nook.

The fourth system continues the vocal line with eighth notes. The piano accompaniment includes a melodic line in the right hand with a crescendo and a dynamic marking of *mf* (mezzo-forte).

But how much long - er must I wait With

bait - ed breath and ho - ok? And that is

why, _____ Though I'm pain - ful - ly shy, _____ I'm in - sane to know

Più mosso - Charleston beat

Which sir? — You, sir — Not you, sir. — Then who, sir? —

Where, sir — And when, sir? — I could - n't — be ten - ser, — So

Let's get — this done, man. — Get on with — the fun, man.

I am one man shy. —

Jazz 4

IT'S A HELLUVA WAY TO RUN A LOVE AFFAIR

from *Plain and Fancy*

Words by ARNOLD B. HORWITT
Music by ALBERT HAGUE

Moderato (in 2) Ruth *rubato*

In nat'-ral history ev-'ry he When wanting a par - tic-u - lar she, Can

always find a way to tell her so. The cricket chirps, the pen-guin struts, The

mon-key toss-es co - co-nuts, The bull-frog makes a noise like Vaughn Mon - roe. What's

true of bird and beast and bee Ap-plies to peo-ple e-equal-ly, Ex-cept for my par - tic-u-lar Rom-e -

mp *p* *accel.* *p* *3*

Bounce tempo

- o! He may a - dore me how would I know?

The first system of the musical score is in 2/4 time with a key signature of one flat (Bb). The vocal line begins with a whole note 'o!' followed by a half note rest, then a series of eighth and quarter notes for the phrase 'He may a - dore me how would I know?'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady quarter-note bass line in the left hand. A triplet of eighth notes is marked in the right hand. The dynamic marking 'mp' (mezzo-piano) is indicated.

If I'm the light of his life It does-n't show. I go through the

The second system continues the melody. The vocal line has a triplet of eighth notes followed by a half note, then a quarter note, and finally a half note. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking 'mp' is present.

mo-tions but I'm well a - ware It's a hell-u - va way to run a love af -

The third system continues the melody. The vocal line has a quarter note, a half note, a quarter note, and a half note. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking 'mp' is present.

- fair. He does-n't tingle when-ev-er we meet

The fourth system concludes the melody. The vocal line has a half note, a quarter note, a half note, and a whole note. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking 'mp' is present.

Our love has all of the thrill Of shredded wheat We

nev - er run bare-foot through each oth - er's hair It's a hell-u - va way to

run a love af - fair! _____

1. Some luck-y lov-ers have a
2. One en-chant-ed eve-ning in my

ta - lent for ro - mance, Hack-en-sack can seem like Par - is France.
qui - et liv - ing room, Can-dle lit and hea - vy with per - fume.

I have a true love with a diff'rent kind of knack
Love songs I played him that sent shiv-ers down his spine, And

He turns Par-is in-to Hack - en - sack! I'm not sug -
he fell in love with Os-car Ham - mer - stein! For no good

-gest-ing he is - nt A - 1 He has a char-act-er like George Washing-
rea-son I'm hanging a - round There must be someoth-er fish that can be

-ton. But when will my Georg-ie cross the Del - a -
found. I'm stuck with the one I'm stuck on

-ware? It's a hell-u - va way to run a love af - fair. D. 81

2 (Coda)

C'est la guerre! My trust - worth - y, loy - al, help - ful, friend - ly,

square, It's a hell-u - va way to run a love af -

- fair!

NEVER NEVER LAND

from *Peter Pan*

Lyrics by BETTY COMDEN

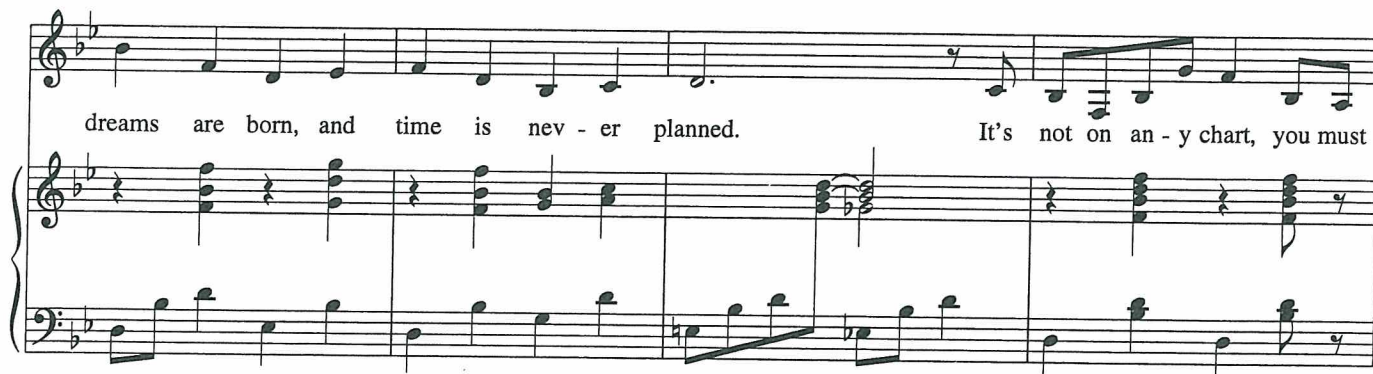
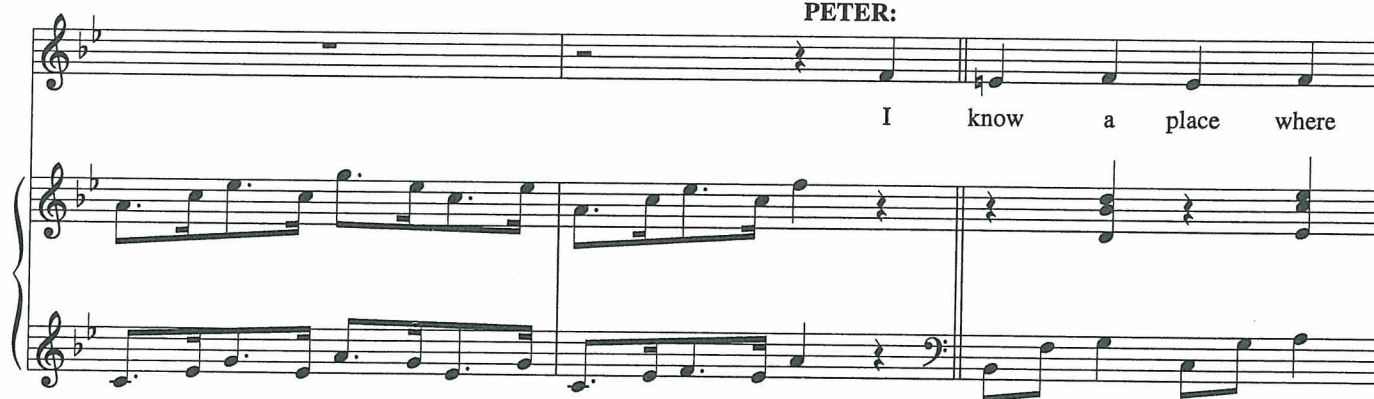
and ADOLPH GREEN

Music by JULE STYNE

Moderato



PETER:



find it with your heart. Nev - er Nev - er Land. It might be miles be -

This system contains the first two lines of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "find it with your heart. Nev - er Nev - er Land. It might be miles be -"

yond the moon or right there where you stand. Just keep an o - pen mind, and then

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "yond the moon or right there where you stand. Just keep an o - pen mind, and then". The piano accompaniment continues with the same rhythmic pattern.

sud-den-ly you'll find Nev - er Nev - er Land. You'll have a trea-sure if you

This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics: "sud-den-ly you'll find Nev - er Nev - er Land. You'll have a trea-sure if you". The piano accompaniment continues with the same rhythmic pattern.

stay there, more pre-cious far than gold. For once you have found your

This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics: "stay there, more pre-cious far than gold. For once you have found your". The piano accompaniment continues with the same rhythmic pattern.

way there, — you can nev - er, nev - er grow old. And that's my home where

dreams are born and time is nev - er planned. Just think of love-ly things, and your

8va--- 8va--- 8va--- 8va---

heart will fly on wings, for - ev - er — in Nev - er, — Nev - er Land. You'll

cresc.

have a trea - sure if you stay there, more pre - cious far than gold. For

once you have found your way there, — You can nev - er nev - er grow old.

So come with me where dreams are born, and time is nev - er

8va -

planned. Just think of love-ly things, and your heart will fly on wings for - ev - er — in

Nev - er, Nev - er Land. _____

ff *rall.*

HOLD ON

from *The Secret Garden*

Lyrics by MARSHA NORMAN
Music by LUCY SIMON

Urgently

The instrumental introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef staff containing two whole rests. The piano accompaniment starts in the second measure with a mezzo-forte (mf) dynamic. The right hand plays a series of eighth notes, mostly beamed in pairs, while the left hand plays a steady eighth-note bass line. The piece concludes with a final whole note chord in the piano.

MARTHA:

Martha's first vocal line is in 4/4 time with a key signature of three sharps. The melody is written in a treble clef and consists of eighth notes. The lyrics are: "What you've got to do is fin - ish what you have be - gun." The piano accompaniment continues with the same eighth-note patterns as the introduction, providing harmonic support for the vocal line.

Martha's second vocal line is in 4/4 time with a key signature of three sharps. The melody is written in a treble clef and consists of eighth notes. The lyrics are: "I don't know just how, but it's not o - ver 'til you've won. When you". The piano accompaniment continues with the same eighth-note patterns. A tempo change is indicated by the marking "(rit. a tempo)" with a dashed line, suggesting a slight deceleration followed by a return to the original tempo. The piece ends with a key signature change to two flats (Bb, Eb) in the final measure.

Resolutely

see the storm is com - in', see the light-'ning part the skies, it's too late to run, there's

mp *sim.*

ter - ror in your eyes, what you do then is re - mem - ber this old thing you heard me

say: It's the storm, not you, that's bound to blow a - way.

Hold on, hold on to some-one stand-ing by. Hold on, don't e - ven

mf

ask how long or why, child, hold on to what you know is true, hold on 'til you get through.

mp

Child, oh child, hold on. When you

feel your heart is pound-in', fear a dev-il's at your door,

mf

there's no place to hide, you're fro - zen to the floor, what you

do then, is you force your - self to wake up, and you say: It's this

dream, not me, that's bound to go a - way. Hold on, hold on, the

night will soon be by. Hold on, and think of some-thing else to try. Child, hold

on, there's an-gels on their way. Hold on and hear them say: Child, oh child, and it

does-n't e - ven mat - ter if the dan - ger and the doom come from

sub. p.

up a - bove, or down be - low, or just come fly - in' at you from a -

cresc. poco a poco

cross the room. When you see a man who's ra - gin', and he's

Heavier

poco rall. *ff*

jeal - ous, and he fears that you've walked through walls he's hid be - hind for

years, what you do then is you tell your-self to wait it out. You

say: It's this day, not me, that's bound to go a -

way. *broadening* Child, hold on, it's this day, not you, that's

bound to go a - way.

molto rall. *a tempo* *rall.* *sfz*

A TRIP TO THE LIBRARY

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

MISS RITTER: (*Spoken before the introduction*) *Let me tell you, you've never seen anything like that library. So many books. . . so much marble. . . so quiet!*

Bolero

The first system of the musical score for 'Bolero'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, and ends with a quarter note G4. The piano accompaniment consists of a continuous triplet of eighth notes in the right hand and a steady bass line in the left hand. The word 'And' is written below the vocal line.

The second system of the musical score. The vocal line continues with a triplet of eighth notes, followed by a half note G4, and ends with a quarter note G4. The piano accompaniment continues with the same triplet pattern. The lyrics 'sud-den-ly all of my con-fi-dence drib-bled a-way with a pit-i-ful plop.' are written below the vocal line. The word 'My' is written below the vocal line.

The third system of the musical score. The vocal line continues with a triplet of eighth notes, followed by a half note G4, and ends with a quarter note G4. The piano accompaniment continues with the same triplet pattern. The lyrics 'head was be-gin-ning to swim and my fore-head was cov-ered with cold per-spir - a - tion.' are written below the vocal line. The word 'I' is written below the vocal line.

start-ed to reach for a book and my hand aut-o-mat-i-c'lly came to a stop. I

don't know how long I stood fro-zen, a vic-tim of pan-ic and mor-ti-fi-ca-tion.

With Freedom

Oh, how I want-ed to flee when a kind-ly voice, a

rall. **Moderato**

gen-tle voice whis-pered "Par-don me."

And there _ was this dear, sweet, clear-ly re - spec - ta - ble thick-ly be - spec - ta - cled

man who stood _ by my side and qui - et - ly said _ to me "Ma'am,

Don't mean _ to in - trude, but I was just won - der - ing are you in need _ of some

help?" I said "no . . . Yes, I am!"

mf (mf)

The next — thing I know I'm sip - ping hot choc - 'late and

tell - ing my trou - bles to Paul, whose ten - der brown eyes kept send - ing com - pass - ion - ate

looks. A trip — to the li - bra - ry — has made — a new

girl of — me, — for sud - den - ly I can — see — the ma - gic of

books. I

p

have to ad-mit in the back of my mind, I was pray-ing he would-n't get fresh. And

sim.

all of the while I was won-der-ing why an il - lit - er - ate girl should at - tract him. Then

all of a sud-den he said that I could-n't go wrong with "The Way of All Flesh." Of

course, it's a nov-el, but I did-n't know or I cer-tain-ly would-n't have smacked him. — Well, he gave me a

smile, — that I could-n't re - sist, — and I knew at once how

rall. **Moderato**
much I liked this op - tom - e - trist.

You know_ what this dear, sweet, slight-ly be - spec - tac-led gen-tle-man said _ to me

next? He said — he could solve this prob-lem of mine. — I said “How?”

He said — if I'd like he'd will-ing-ly read — to me some of his fav - or - ite

things. I said “When?” He said “Now.” His nov - el ap -

proach seemed high-ly sus - pi - cious and pos - si - bly dan - ger - ous too. I told — my-self

wait, think, dare you go up — to his flat. What hap - pens if

things go — wrong? — It's ob - vi-ous he's quite — strong. — He read — to me

Rall. all night — long, — now how a-bout that! *Rubato* It's hard — to be - lieve how *Deliberately*

tru - ly do - mes - tic and hap - pi - ly hope - ful I feel. I pic - ture my Paul there

read-ing a - loud as I cook. As long as he's there to read there's quite a good

chance in - deed, a chance that I'll nev - er need to op - en a

Rubato

book! Un-like some-one else some-one I dim-ly re - call.

a tempo

I know he'll on - ly have eyes for me, my op - tom - e-trist Paul.

TELL ME ON A SUNDAY

from *Song and Dance*

Lyrics by DON BLACK

Music by ANDREW LLOYD WEBBER

Slowly

The piano introduction is in 4/4 time, marked *mp* (mezzo-piano). It features a series of chords in the right hand and a steady eighth-note bass line in the left hand. The key signature has one flat (B-flat).

EMMA:

The first line of the song is sung by Emma. The melody is simple and conversational. The piano accompaniment continues with the same bass line and adds chords in the right hand.

Don't write a let - ter when you want to leave.

The second line of the song continues the melody. The piano accompaniment provides harmonic support with chords and the bass line.

Don't call me at 3 A. M. from a friend's a - part - ment. I'd

The third line of the song concludes the phrase. The piano accompaniment features some more complex chordal textures in the right hand.

like to choose — how I hear the news. Take me to a park that's

cov - ered with trees. — Tell me on a Sun - day please.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

Let me down ea - sy, no big song and dance. No long fac - es, no long looks,

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

no deep con - ver - sa - tion. — I know the way we should spend the day. Take me

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

to a zoo that's got chim - pan - zeas. — Tell me

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It begins with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

on a Sun - day please. Don't want to know who's to blame,

The first system of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The melody for the vocal part starts on a half note 'on', followed by a quarter note 'a', a half note 'Sun - day', and then a half note 'please.' with a long horizontal line indicating a sustained note. The piano accompaniment features chords in the right hand and a walking bass line in the left hand.

it won't help know - ing. Don't want to fight day and night bad e-nough_ you're go - ing.

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support. The melody for the vocal part includes a half note 'it won't help', a half note 'know - ing.', a half note 'Don't want', a half note 'to fight', a half note 'day', a half note 'and night', a half note 'bad e-nough_', and a half note 'you're go - ing.'.

Don't leave in si - lence with no words at all. Don't get drunk and slam the door, _

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support. The melody for the vocal part includes a half note 'Don't', a half note 'leave in si - lence', a half note 'with no words', a half note 'at all.', a half note 'Don't get drunk and slam the door, _'.

that's no way to end this. I know how I want you to say good-bye. Find a

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with similar harmonic support. The melody for the vocal part includes a half note 'that's no way to end this.', a half note 'I know how I', a half note 'want you to say good-bye.', and a half note 'Find a'.

circus ring with a fly - ing trap - eze. — Tell me on a Sun - day

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (Bb). The lyrics are "circus ring with a fly - ing trap - eze. — Tell me on a Sun - day". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and chords in the right hand.

please. I don't

mf

The second system continues the musical score. The vocal line has a rest for the first two measures, followed by the lyrics "please. I don't". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the third measure.

want to fight day and night, bad e - nough you're go - ing.

The third system of the musical score features the vocal line with the lyrics "want to fight day and night, bad e - nough you're go - ing.". The piano accompaniment continues with the same rhythmic pattern.

Don't leave in si - lence with no words at all.

The fourth and final system of the musical score features the vocal line with the lyrics "Don't leave in si - lence with no words at all.". The piano accompaniment continues with the same rhythmic pattern.

Don't get drunk and slam the door, that's no way to end this. I

cresc.

know how I want you to say good-bye. Don't run off in the pour-ing rain. Don't call

f *ff*

me as they call your plane. Take the hurt out of all the pain. Take me to a park that's

rall. *mp* *slowly*

cov-ered with trees. — Tell me on a Sun-day please. —

p *rall.*

EVERYBODY LOVES LOUIS

from *Sunday in the Park with George*

Music and Lyrics by
STEPHEN SONDHEIM

Rubato ♩ = 144

DOT:

Hel - lo, George . . . Where did you go, George? I know you're

mf

The first system of the musical score for 'Everybody Loves Louis'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The tempo is marked 'Rubato' with a quarter note equal to 144. The time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'Hel - lo, George . . . Where did you go, George? I know you're'. The piano accompaniment starts with a series of chords in the right hand and a single note in the left hand, marked *mf*.

near, George. I caught your eyes, George. I want your

The second system of the musical score. The vocal line continues with the lyrics 'near, George. I caught your eyes, George. I want your'. The piano accompaniment continues with chords in the right hand and a single note in the left hand.

ear, George. I've a sur - prise, _____

Animato (♩ = 120)

leggiero

The third system of the musical score. The vocal line continues with the lyrics 'ear, George. I've a sur - prise, _____'. The tempo is marked '*Animato* (♩ = 120)'. The piano accompaniment continues with chords in the right hand and a single note in the left hand, marked *leggiero*.

George . . .

The first system of the musical score. The vocal line (treble clef) begins with a whole note G4, followed by a half note A4, and then a whole note B4. The piano accompaniment (grand staff) features a right hand with a series of eighth notes and a left hand with a steady eighth-note bass line. The key signature is A major (two sharps).

mp
Ev - 'ry-bod - y loves Lou - is,

The second system of the musical score. The vocal line (treble clef) starts with a whole rest, followed by a half note G4, and then a quarter note F#4. The piano accompaniment continues with the same rhythmic pattern as the first system. The key signature remains A major.

Lou - is' sim - ple and kind. Ev - 'ry-bod - y loves Lou - is,

The third system of the musical score. The vocal line (treble clef) begins with a quarter note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains A major.

Lou - is' lov - ab - le. Seems we nev - er know, do we,

The fourth system of the musical score. The vocal line (treble clef) begins with a quarter note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains A major.

(tenderly) **Freely** *p*

Who we're go - ing to find. And Lou - is the bak - er — is

rit. **A tempo** *mp*

not what I had in mind. — But ... Lou - is' real - ly an art - ist:

Lou - is' cakes are an art. Lou - is is - n't the smart - est...

Lou - is' pop - u - lar. — Ev - 'ry - bod - y loves

Lou - is: Lou - is bakes _ from the heart ... The

mp

Rubato (♩ = 144)

bread, George. ____ I mean the bread, George. ____ And then in

mp

bed, George ... I mean he kneads me — I mean like

mf

A tempo (♩ = 120)

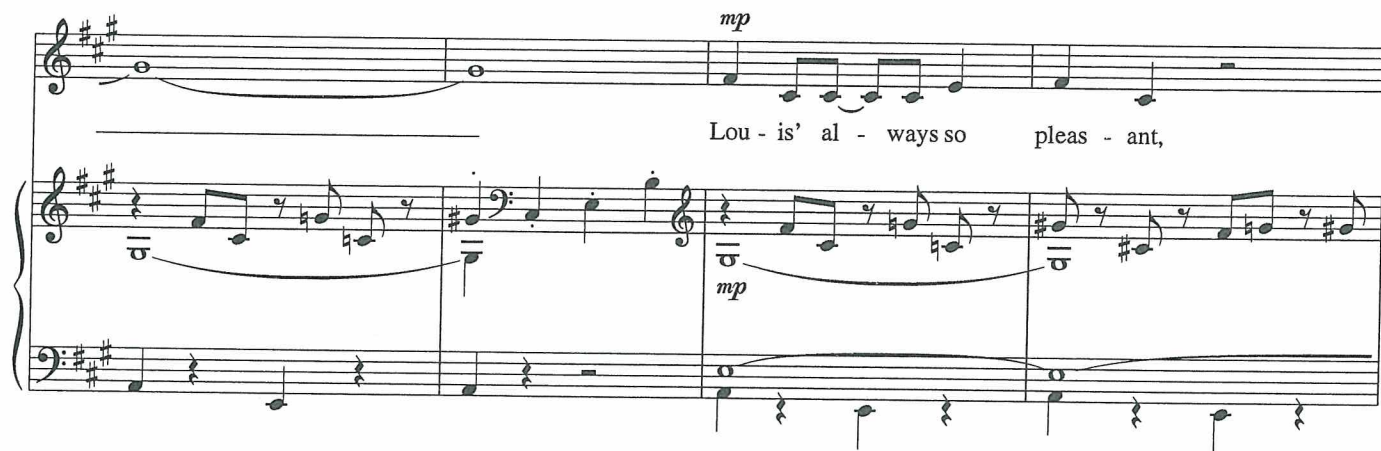
dough, George ... Hel -

f

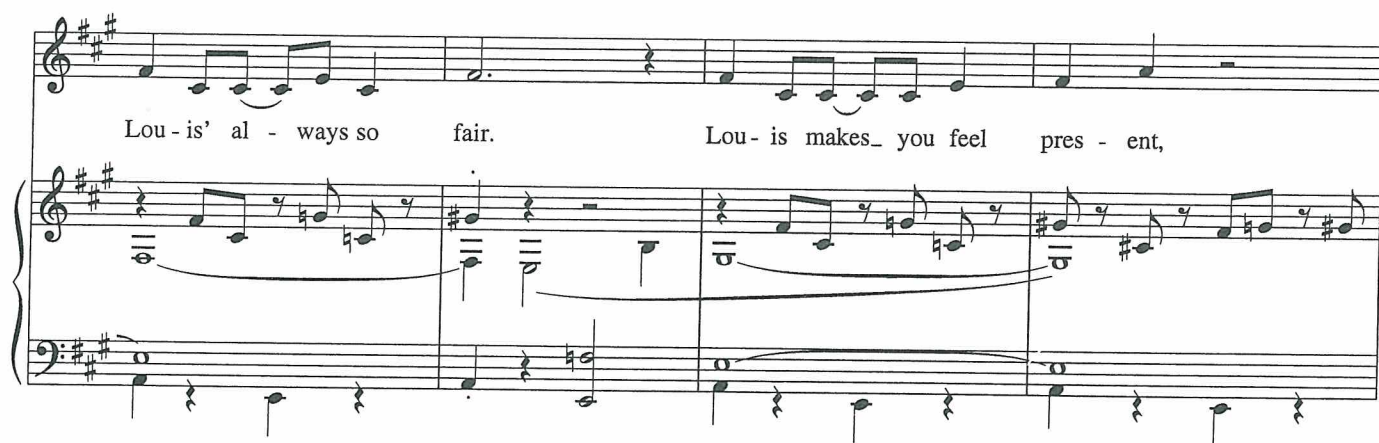
lo, _____ George . . . _____



mp
Lou - is' al - ways so pleas - ant,



Lou - is' al - ways so fair. Lou - is makes_ you feel pres - ent,



Lou - is' gen - er - ous. That's the thing_ a - bout Lou - is:



p

Lou - is al - ways is "there". Lou - is' thoughts_ are not

p

hard to fol - low, Lou - is' art — is not hard to swal - low.

mp

Not that Lou - is' per - fec - tion — That's what makes - him i -

mp

deal. Hard - ly an - y - thing worth ob - jec - tion:

mf

Lou - is drinks — a bit, Lou - is blinks — a bit. Lou - is makes — a con -

mf

p

nec - tion, That's the thing — that you feel... We

p

Rubato (♩ = 144)

lose things. — And then we choose things. — And there are

p

mf *mp*

Lou - is's And there are Geor - ges — Well,

Non rubato

Lou - is's And George. _____

mp legato

But George has George, _____

And I need —

Strict tempo (♩ = 120)

mf (freely)

Some - one — Lou - is —

mf

The first system of the musical score is in A major (three sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole note G4, followed by a half note A4, and then two measures of whole rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with a melodic line in the right hand that moves stepwise.

The second system of the musical score is in A major. It includes a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a half note A4, and then two measures of whole rests. The piano accompaniment continues the rhythmic pattern from the first system, with a melodic line in the right hand that moves stepwise.

The third system of the musical score is in A major. It includes a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a half note A4, and then two measures of whole rests. The piano accompaniment continues the rhythmic pattern from the first system, with a melodic line in the right hand that moves stepwise.

The fourth system of the musical score is in A major. It includes a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by a half note A4, and then two measures of whole rests. The piano accompaniment continues the rhythmic pattern from the first system, with a melodic line in the right hand that moves stepwise.

Rubato *rall.*

Ev - 'ry - bod - y gets a - long - with him. That's the trou - ble, noth - ing's wrong - with him.

A tempo
mf

Lou - is has - to bake his way, George can on - ly bake his ...

*(She licks a pastry)**

Lou-is it is!

*Actually, in the New York production, Dot stuffed her mouth with bread here, saying the last line with her mouth full.

IF HE REALLY KNEW ME

from *They're Playing Our Song*

Words by CAROLE BAYER SAGER

Music by MARVIN HAMLISCH

Softly, sensitively

Gmaj9 Am/G Gmaj9 Am/G

mf

The piano introduction is in G major, 4/4 time. It consists of two measures. The first measure has a treble staff with a whole note G4 and a bass staff with a whole note G2. The second measure has a treble staff with a whole note A4 and a bass staff with a whole note G2. The dynamics are marked 'mf'.

SONIA:

Gmaj9 Cmaj7 Gmaj9 Cmaj7

If he real - ly knew_ me, if he real - ly, tru - ly knew_ me,

The vocal melody for Sonia is in G major, 4/4 time. It consists of two measures. The first measure has a treble staff with a whole note G4 and a bass staff with a whole note G2. The second measure has a treble staff with a whole note A4 and a bass staff with a whole note G2. The lyrics are 'If he real - ly knew_ me, if he real - ly, tru - ly knew_ me,'.

Bm7 Em7 Am7sus4 D7sus4 Gmaj9 G C/D D7

may-be he would see the oth - er side of me _ I sel - dom see. _

The vocal melody for the chorus is in G major, 4/4 time. It consists of two measures. The first measure has a treble staff with a whole note G4 and a bass staff with a whole note G2. The second measure has a treble staff with a whole note A4 and a bass staff with a whole note G2. The lyrics are 'may-be he would see the oth - er side of me _ I sel - dom see. _'.

Gmaj9 Cmaj7 Gmaj9 Cmaj7

If there were no mu - sic, if his mel - o - dy — stopped play-ing,

Bm7 Em7 Am7sus4 D7sus4 Gmaj9 Am/Gmaj7 F#m7 B7

would he be the kind of man I'd want to see — to - night? — Does the man —

Em Gmaj7/D Cmaj7 Bm7

— make the mu - sic or does the mu - sic make the man; — and is he

Em7 A9 D C/D

ev - 'ry - thing — I thought he'd be —

G Gmaj7 Cmaj7

If he real - ly knew_ me, if he'd take the time__ to un - der -

Bm7 G/B Cmaj9 Bm7 Cmaj9

stand, may - be he could find me, the part I left be -

Bm7 G/B Cmaj9 Bm7 G/B Bm7/E Em

hind me, may - be he'd re - mind me of

Am7 C/D Gmaj9 Cmaj7 Gmaj9

who I am.

rit. *a tempo* *rit.*